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ART DIGEST #2

THE NEWS AND OPINION OF THE ART WORLD



ST. PAUL
EL GRECO
Page 14

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PEYTON BOSWELL

Comments:

This department expresses only the personal opinion of Peyton Boswell, writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the art news and opinion of the world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

An Old Friend Returns

THIS MAGAZINE has had letters from its readers asking why Mr. P. Lapis Lazuli, famous painter, hasn't written anything of late. The editor did not answer because he was mad at him. But now that the fowl has jumped out of the pot, and Lazuli (as can be seen elsewhere) is back with us, the editor relents and will tell the story.

Lazuli by some means or other got on PWAP. He drew down about \$9.32 a week, and in consequence grew so fat he couldn't think. He sent paragraphs to THE ART DIGEST, but they were instantly rejected.

However, a little while ago the Government checked up and sent each of its artists a questionnaire, in order to weed out those who never before had made a living at art. Lazuli couldn't prove that he ever had sold a picture.

Now he has a lean and hungry look, and his brain has begun to function again.

Welcome back to THE ART DIGEST, friend Lazuli.

Art in Politics

ART SHOULD AND MUST be kept out of politics.

In the last issue of this magazine you probably read a questionnaire presented by the American Artists Group to Governor Landon of Kansas, asking his views on the government's art program, and calling on him to say what he intends to do for art in America. (See the 1st October issue of THE ART DIGEST for full text.)

This is the answer that was received by Mr. Samuel Golden, executive director of the American Artists Group:

"Your letter of September 17 has reached me, and I consider it of sufficient importance to warrant an answer at the earliest possible moment.

"Allow me to assure you that I am in heartiest accord with the general premise embodied in your letter. It is my belief that the cultural growth of our country, through the development of all the fine arts, is essential to a complete fulfillment of our national hopes and desires. A people lacking aesthetic appreciation can never be a great nation.

"That conditions in the past have not, in a general way, been conducive to a growth of our national art in proportion to the native genius we undoubtedly possess, goes without saying. That men and women possessed of definite talent, and urged by a desire to add to the sum total of human happiness and love of the beautiful, should not, because of purely economic reasons, be forced into other paths is equally obvious. The problem has but one answer, and the method of solving it alone remains to be determined.

"I am sure that you realize I am not, at this time, in a position to formulate any program covering this question. But I trust you will be assured of my sympathetic understanding of the situation as you have outlined it, and believe that if I am elected to the Presidency of the United States, you will have my friendly support and cooperation insofar as I am able to give it."

Governor Landon, your letter is a beautiful piece of writing, but a masterpiece of circumlocution. It says nothing what-

soever. American artists, probably the greatest sufferers in the Great Depression, are still wondering where you stand. All cultured Americans believe that the development "of all the fine arts is essential to a complete fulfillment of our national hopes and desires," that "a people lacking aesthetic appreciation can never be a great nation."

You say that the problem has but one answer. What is that answer, Governor Landon? American artists await a more specific solution than that incorporated in your beautiful but futile letter. Your opponent in the Presidential race has proved himself a far-sighted friend of art.

THE ART DIGEST is unbiased in matters of art, and absolutely neutral in matters of politics. But it sincerely believes that the Roosevelt art projects have been of lasting and incontestable value to the art of this nation—the first time that any American president has recognized art as an asset worth nurturing. It would hate to see art suffer that a budget might be balanced or that politicians might have a few more plums to distribute among their constituents back home.

The fact that the American Artists Group ever had to send their questionnaire is the tragic note of the situation. The issue of art should and must be kept utterly separated from the issue of politics. Art represents the Right, the Left and the Middle. And it is not for the government to act in favor of one or the other. It is, however, the duty of the government to protect, and even foster, the artistic opportunity. Art is speech—and it must be under our sacrosanct Constitution "free."

THE ART DIGEST thanks you, President Roosevelt, for the many, many things you have done for art. And THE ART DIGEST thanks, in behalf of the art world, what both of you, or either of you, can do for aesthetic expression in America.

But THE ART DIGEST—and behind it, standing solidly, the art world—tells you both that art for its own good must be kept out of politics.

Art is an expression of our age. Are you sure that you are?

Artists, Not Politicians

POLITICS IS A SUBJECT that calls into being man's passions, his prejudices and his petty biases. It is a subject that seldom travels as a companion of a clear mind, an untarnished viewpoint. An example of how politics may sway a person's opinion is embodied in the following "letter to the editor" from a California reader who prefers to remain anonymous because she has "many artist friends":

"Let the artists who address Gov. Landon as to his purposes toward art remember that it is not the 'Government,' it is not F. D. Roosevelt, or any 'Federal Project' which puts up the money for their activities under the Federal Art Project. Let them remember it is the tax-payer, and no other—the only source of governmental income. Let them remember that this same tax-payer has had as hard a time as they have and often worse. He has given up *his* former way of life, *his* former and cherished occupation, and if he has 'cruelly neglected' the artists in the past, it was only because the insufferable ego of the average artist put a barrier of expense between himself and his public, not to be easily leapt over.

"In another article you say 'In general, the New York critics favored Uncle Sam's spending.' Who is 'Uncle Sam'? Once more, he is the tax-payer.

"Let the artists beware if they espouse a political movement inimical to American freedom and fair play. F. D. R. has been generous with the tax-payer's money, he is equally careless and prodigal of the tax-payer's rights as a citizen. Art never flourishes under a despotism. Let the artists take the knocks of adversity with the rest of us, and when better times come, on a better footing, under the just and constitu-



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tional basis of a new administration, let the artist meet his public with attractive prices commensurate with the purse that buys, and let the market, not his ego, be the artist's guide as to value. Then will financial success attend his efforts.

"Just one question, Mr. Boswell. If the artists worked cheaply for 'Uncle Sam'—which they did—why not work as cheaply for the tax-payer direct? If they would, the art market would boom?"

There is plenty of truth in the words of this reader, especially the statement that "art never flourishes under a despotism"—be it Fascist, Monarchist or Communist. And there are several fallacies. Two of these will be treated below.

Our anonymous reader says: "Let the artist meet his public with attractive prices commensurate with the purse that buys, and let the market, not his ego, be the artist's guide to value." What market? It is only recently, very recently, that the American artist has seen develop a market sufficient to give him, except in a few isolated cases, more than the three bare necessities of life,—food, shelter and clothing.

It was not so long ago that galleries held sales of paintings, priced from \$5 to \$25—and probably sold two in two weeks. One dealer said to the editor: "I wonder what is the matter. I can't give the stuff away." Today's market, small as it is and artificial as it may seem to some, points to a future where the artist may also become a "tax-payer."

She asks: "If the artists worked cheaply for 'Uncle Sam'—which they did—why not work as cheaply for the tax-payer direct?" Why? Because the artist, forced to the wall by economic conditions, accepts his \$24.63 weekly from a paternal government as a stop-gap, not as salary.

As Glenn Wessels, critic of the San Francisco *Argonaut*, says in another column of THE ART DIGEST, the carpenter who erects the scaffolding for the mural painter receives more in wages than the artist. This is because the carpenter is organized labor, the artist is not. The carpenter is looking to the present. The artist is willing to accept his miserly stipend today because, being a man of vision, an idealist, if you like, he is able to look into the future, and is glad to give the best that is in him in order that some day—maybe not during his time—there will be a market in America for art; that the furrow he is ploughing today may yield an abundance to the youth of tomorrow.

Which proves, if it proves anything, that the artist, an idealist, has no room in politics—for politicians are realists, taking today all that today has to offer.

Art must not become a political football.

Asking for It

HARRY MUIR KURTZWORTH, critic of the Los Angeles *Saturday Night* and director of the Los Angeles Art Association, has asked for it—and undoubtedly he will get it. Here is what he has done,—he wrote this:

"Some one asked why it was that there are no outstanding women art directors, women costume designers, women interior decorators (set dressers) in the motion picture world.

"It is true there are a number of women doing their part in these various fields, but the

[Editorials continued on page 33]

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VOL. XI

New York, N. Y. 15th October, 1936

No. 2



The Road from the Cove: LEON KROLL (American). First Prize

Leon Kroll Wins Carnegie First, Bonnard of France Is Second

WINNING A CARNEGIE FIRST has probably "made" more artists than any other honor offered in international competitions. Sometimes this award goes to a promise of future achievement; then again it pays homage to a brilliant career at its zenith. Watkins' *Suicide in Costume* and Blume's *South of Scranton* may be placed under the first classification. This year,

LEON KROLL



however, the laurel was placed on the head of an American artist to whom success and recognition is an old, old story—Leon Kroll, whose *The Road from the Cove* was adjudged the finest painting in the 1936 Carnegie International, opening yesterday in Pittsburgh. With the honor goes \$1,000.

The second prize of \$600 was awarded to Pierre Bonnard, veteran French Impressionist, for his typically Parisian *Breakfast Table*. Spain's Pedro de Valencia took the third prize of \$500 with his rather modern and formalized conception of *Spring*. First honorable mention, which carries a prize of \$400, went to Eve Kirk of London for her broadly painted canvas, *The Lake, Regent's Park*; second honorable mention, \$300, to Henri Desiré of France for his *Field Flowers* (the first of three flower subjects to be honored); third with \$200, to Alberto Salietti of Milan, Italy, for his *Vase of Flowers*. The jury (Pierre Roy of France, A. K. Lawrence of England, Edward Bruce of Washington, Guy Pène du Bois of New York) may have had a nostalgic longing for spring or the flowers that bloom therein.

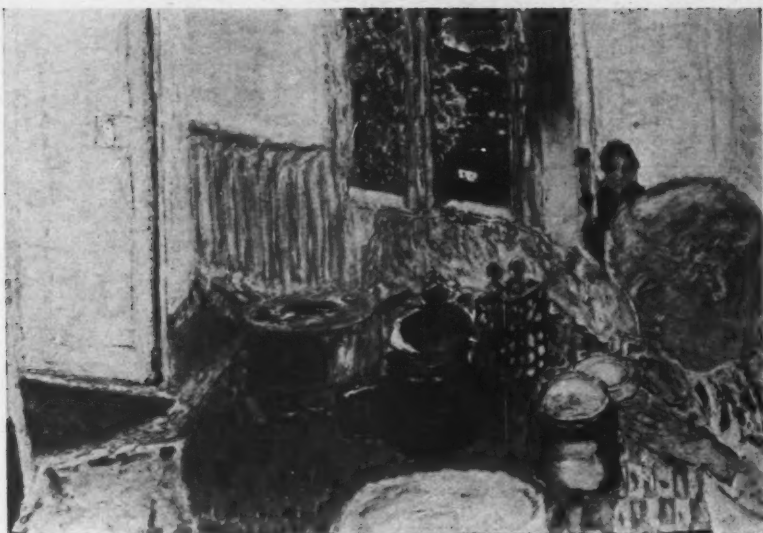
Yet another flower painting took the Allegheny County Garden Club prize of \$300, offered by the Garden Club of Allegheny County for the best painting of flowers or a garden—*Tulips* by the distinguished American artist, William J. Glackens. The "American Scene," a powerful force in American art today, was

recognized with the fourth honorable mention, worth \$100. Paul Sample of California was voted this honor for his *Barber's Shop*, so typical of any American city, town or hamlet. These awards were made by the jury in Pittsburgh on Sept. 23 and 24, under the chairmanship of Homer Saint-Gaudens.

Though there are fewer nations represented

PIERRE BONNARD





*Breakfast Table: PIERRE BONNARD (French)
Second Prize*

in the 1936 Carnegie International than for some years past, the number of paintings from each nation seems larger. The total number is somewhat less than in last year's exhibition, but there is a wider variety of paintings than ever before. There are 323 works in this year's exhibition, 228 of which are by foreign artists and 95 by Americans. The numerical division of the paintings from the six nations is as follows: United States, 95; England, 55; France, 55; Germany, 33; Italy, 37; and Spain, 48.

An interesting feature is the number of artists who are appearing for the first time in a Carnegie International. Out of a total of 276 artists, about 60 are making their debut in this, the only annual international exhibition of contemporary paintings in the world. The appearance of new men is especially marked in the American section, where 20 artists out of 95 are making their bow—possibly because of the void made by the exhibition rental fight being waged by the American Society of Painters, Sculptors and Gravers.

A special attraction is a one-man exhibition of 17 paintings by Jose Gutierrez Solana, the Spanish artist. In arranging such a showing by a single artist, Carnegie Institute is reverting

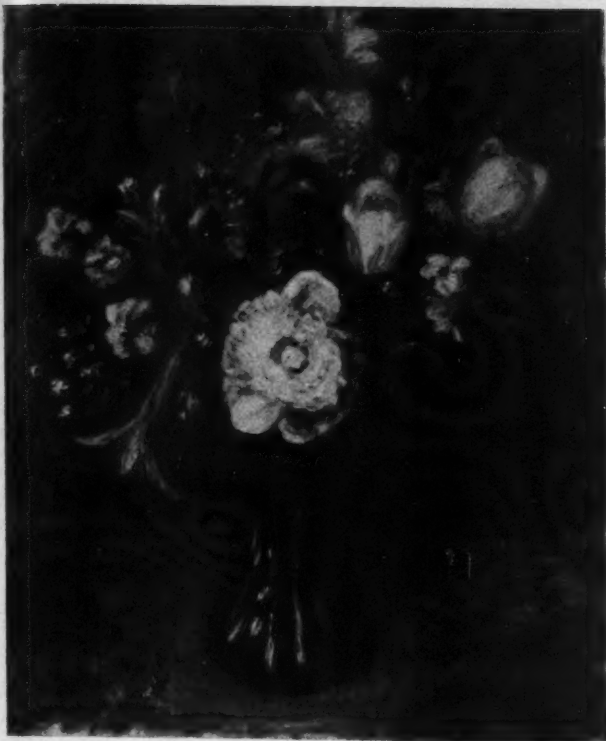
Barber's Shop: PAUL SAMPLE (American). Fourth Mention



*The Lake, Regents Park: EVE KIRK (English)
First Honorable Mention*

figures in landscape. The three figures are all nicely placed and spaced, and the composition is one of great imagination, simple but organized on a grand scale and carefully balanced. In it are a number of beautiful vistas. Kroll, as in this painting, looks out on his world and finds that it is good. He translates his vision of it to a canvas that has vitality and opulence. For him, life is full, sensuous and wholesome, and his painting is a tribute to a "good earth." Mr. Kroll resigned last Spring from the American Society of Painters, Sculptors and Gravers, the organization that boycotted the Carnegie because of the rental issue.

Pierre Bonnard, winner of the second prize, was born in France in 1867. He studied at the Julian Academy with Maurice Denis as a fellow-student, and also under Bouguereau with Edouard Vuillard and K. X. Roussel. He and the latter two artists later formed a group called the "Intimistes." Bonnard was very much influenced early in his career by the work of Gauguin, Cézanne and Renoir and by Japanese art. He has been represented in Carnegie International since 1922, and in 1923 was awarded the third prize for his *Woman with Cat*. Bonnard is not an illustrator of



*Tulips: WILLIAM J. GLACKENS (American)
Garden Club Prize*

nature or of moods, but an artist who paints to obtain aesthetic expression, without being bound by a theoretical method. As in the painting which won second honors, he is an interpreter of human beings, landscape and still life in terms of luscious color. There is freshness and variety in his painting; his technique is a personal one.

Pedro de Valencia was born in Spain in 1902 in the city from which he has taken his

*Field Flowers: HENRI DEZIRE (French)
Second Honorable Mention*



*Spring: PEDRO DE VALENCIA (Spanish)
Third Prize*

name. As a painter he is primarily interested in solid, plastic construction of form. There is a structural quality to the two figures in his painting *Spring*.

Eve Kirk, winner of first honorable mention, was born in London in 1900. After studying at the Slade School and sending canvases to the younger societies of contemporary English painters, she held a special exhibition in London in 1930, a year before she was introduced

to the United States in the 1931 International. She paints landscape almost exclusively—the quays, market places, hillsides of southern France and Italy, or interesting corners of her own London, as in her prize-winning canvas.

Henri Deziré, born in France in 1878, studied under Bouguereau and Dagnan-Bouveret and made his debut in 1902 at the Salon of French Artists. Since that time he has exhibited regularly with the Independents and

*Vase of Flowers: ALBERTO SALIETTI (Italian)
Third Honorable Mention*





*Kiss of Judas: JOSE GUTIERREZ SOLANA (Spanish)
Featured in the Carnegie International*

in the Salon d'automne. His painting is decorative and delicate in color.

Alberto Salietti, who was born in Italy in 1892, was one of the founders of the group of Italian painters called the *Novocento Italiano*. He served with the Italian army in the Great War, but resumed his career in 1919.

Paul Sample, who is this year making his initial appearance in a Carnegie International, was born in Kentucky in 1896. He studied under Jonas Lie, now president of the National Academy of Design. Widely known as an exponent of the American Scene (the use of native material), Sample has exhibited in many important American shows and has won a number of awards, including two from the National Academy. He teaches drawing and painting at the art school of the University of Southern California, and spends his summers painting in Vermont. In 1936 Dartmouth College conferred on him the honorary degree of Master of Arts. His painting, *Barber's Shop*, is a humorous American genre subject which has something of the quality of a Brueghel.

William J. Glackens, now 66 years of age, holds a position of distinction in American art. He has been honored on two previous occasions in Carnegie International, with which he has been exhibiting every year since 1905. In that year he was given an honorable mention, in 1925, second prize. After studying at the Pennsylvania Academy, he worked for a time as an illustrator on papers and magazines in Philadelphia and New York. In 1890 he went to Paris, where he came under the influence of Renoir, and assimilated to a great extent the Renoir use of color.

The American exhibitors:

GALLERY L: Jerome Myers, *Caprice*; Frederick J. Waugh, *The Big Water*; Louis Ritman, *Interior*; Virginia Berresford, *Chilmark*; John C. Johansen, *Dr. J. W. Mauck*; Marjorie Phillips, *Landscape with Pine*; Russell T. Hyde, *The Quartette*; Stephen Ettnier, *On Gilbert Head*; Umberto Romano, *American Progress*; Grant Wood, *Spring Turning*; Simka Simkhovitch, *Colored Church*

Supper; Esther Williams, *Wagner Concert*; Robert Philipp, *Semi-Nude*; Ernest Lawson, *Coming Storm*; Leopold Seyffert, *Jesus Galvez with Baby Benjamin*; Edmund Yaghjian, *On the Mall*; Judson Smith, *Portrait of My Daughter*; Daniel R. Celentano, *A Game O'Morra*; Jo Rollo, *Joan*; Lauren Ford, *Winter*; Charles Hopkinson, *President Aydelotte of Swarthmore College*; Paul Daugherty, *Spring in Arizona*; Wayman Adams, *Old Beggar*; Max Kuehne, *Lee Ralls Atash*; Luisi Lucioni, *Portrait of Bob*; John Lillie, *Painter Flats*; Ivan Le Lorraine Albright, *And God Created Man in His Own Image*; Allen Tucker, *Toward Bedford*.

GALLERY M: Malcolm Purcell, *Mr. Elmore A. Willets*; Sidney Laufman, *The Demi-tasse*; Alexander J. Kostellow, *In Somerset, Pennsylvania*; William J. Glackens, *Tulips*; Irving R. Wiles, *Dr. Martin DeForest Smith*; Frederic B. Hynd, *Honora*; Peppino Mangravite, *Young People*; Millard Sheets, *Dawn Horse*; Vaughn Flannery, *Brood-Mare Auction*; Jonas Lie, *The Curtain Rises*; Paul Sample, *Barber's Shop*; Rockwell Kent, *Neither Snow Nor Rain Nor Ice*; Everett Warner, *Rainy Night*; Samuel Rosenberg, *Settlement on Hudson*; Randall Davey, *Portrait of Isabel*; Edna Reindel, *New England Theme*; Boris Deutsch, *Southern Street Musicians*; Charles Rosen, *Trees*; Alexander Brook, *Suzanne*; Georgina Klitgaard, *View of Kingston*; John Sloan, *Our Corner in the Studio*; Frederic Frieseke, *Girl Knitting*; Johanna K. W. Hailman, *Wreckers*; Clyde Singer, *Charlie's Place*; Edward Hopper, *Mrs. Scott's House*; C. G. Nelson, *Primitive Family*; Leon Kelly, *Painter's Wife*; Arnold Wiltz, *The Causeway*; Henry Varnum Poor, *Angus Deming*.

Also Thomas Hart Benton, *Conversation*; Dudley Morris, *Fat Lands*; Gifford Beal, *Hauling Nets*; Edward Bruce, *Old Mill*; Gordon Sumstag, *Proletarian*; John F. Folinsbee, *Storm Light*; John B. Grabach, *The Horizon*; Constantine Pourialis, *Portrait of a Man*; Edward W. Redfield, *Mechanicsville Mills*; Franklin C. Watkins, *Portrait of a Man*; John Steuart Curry, *Ajax*; Bradley W. Tomlin, *Gas Bracket*; John Carroll, *Meeting at Twilight*; Eugene Speicher, *Susan*; Ferdinand E. Warren, *Old Jim's Place*; James Chapin, *Grindstone*; Henry E. Mattson, *Moonlight Sea*; Leon Kroll, *The Road from the Cove*; Charles Burchfield, *Black Iron*; Guy Pène du Bois, *The Park*; Henry Lee McFee, *Corner of a Room*; A. S. Baylinson, *Draughts Visualized*; Daniel Garber, *Springtime*; Tohickon; Robert Brackman, *Bathers*; Maurice Sterne, *The Village Performance*; Jon Corbino, *Fisher Tragedy*; Horvsep Pushman, *Dreams of Yesterday*.

GALLERY K: Harry W. Watrous, *Kuan Yin*; Francis Speight, *Early Morning*; Clarence K. Chatterton, *Fisherman's Shack*; Cathal O'Toole, *Suzanne and the Elders*; David McCosh, *Highway*; Oregon; Lucien Labaudt, *W. 2*; Jerry Farnsworth, *Anthony*; Phil Dike, *Copper*; Lamar Dodd, *Alabama Steel Mills*; Herbert Meyer, *Springtime*; Aaron Bohrod, *Evening in Vandalia*.

A Skirmish

CHICAGO will have its first experience with the "rental fee rebellion" when the 47th annual exhibition of American Painting and Sculpture opens at the Art Institute on Oct. 22, one week after the opening of the Carnegie International, where the rental issue caused the organization of a rival exhibit in the Gillespie Galleries.

What effect will this revolt have on Chicago's "big show?" According to C. J. Bulliet, critic of the *Chicago Daily News*, "the forthcoming annual will be of a widely different complexion from the annuals of recent years." The Artists' Union of Chicago, which accepted the rental policy laid down by the American Society of Painters, Sculptors and Gravers, claims a membership in the hundreds. Among the union's officers and committees are a score of artists, mostly of a radical leaning, who have been frequent exhibitors and prize winners at the Institute's shows. These will be absent—unless there are defections from the ranks.

While feeling that the artists have a grievance against the museums, Mr. Bulliet sees in their boycotting of the big national exhibitions a lack of wisdom. "The arguments of the union artists in favor of the rental fee are set forth by Katherine Schmidt in the book called *First American Artists' Congress*, 1933. . . . Or, as a Chicago fire-eater expressed the same thoughts to me more bluntly: 'If the society-minded rich and their ladies and sycophants want to play the art game they should be prepared to pay the piper.'

"Admitting, for the sake of argument, that the artists have a grievance (and I, for one, think they have) what of their wisdom? Whatever the needs of the museums, it is lamentably true, America over, that art isn't a necessity with the masses. They can take it or leave it alone, with the utmost nonchalance.

"The museums, so recently 'built over the length and breadth of our country,' are furnishing the masses a novelty that, in time, may become more and more hypnotic until the masses become 'art conscious'—may reach a point in their psychology where they would miss 'art' were it withdrawn.

"Wouldn't it be the better part of cunning on the part of the artists—to say nothing of wisdom or good sportsmanship—to play along with the museums until that time arrives?

"The artists are accusing the museums of bad sportsmanship. Why not meet strategy with strategy until such time as an understanding public can be an intelligent umpire? Why slam shut in their own faces the only doors that are open before others can be cut through the walls of a sodden insensibility?"

"Bunk!" said Guy Pène du Bois, one of the Carnegie jurors, according to the *Associated Press*, when he was interviewed about the rival exhibition in Pittsburgh. "I belonged," he continued, "to that American Society of Painters, Sculptors and Gravers, but I resigned when they went in for that rival show."

LECTURE ON MEDIAEVAL ART: Illustrated lectures on masterpieces of medieval art will be given this winter at the Metropolitan Museum by members of the museum's staff and Fine Arts faculty members of Columbia University. The course, a cooperative activity of the two institutions, may be attended free by those not applying for academic credit. The lectures will not be historically comprehensive, but afford detailed discussion of a number of outstanding masterpieces in architecture, sculpture and painting.



Sorting the Mail: REGINALD MARSH. Detail of Mural

Uncle Sam Faces a New Test of His Connoisseurship in Art

A QUICK SECOND PORTION of government art was served to New Yorkers on Oct. 6 as the Whitney Museum reopened with a month's showing of works produced under the U. S. Treasury Art Program even before the close of the Modern Museum's Federal Art Project Exhibition. The Whitney offering differs from the latter in that it presents Uncle Sam as the discerning connoisseur rather than the benevolent patron—art for beauty, not relief's sake.

These manifold cultural activities of the Federal Government, confusing in their alphabetic

*Benjamin Franklin: WILLIAM ZORACH
For the New Post Office Building*



15th October, 1936

tags, divide sharply at the present time into two functions: the Federal Art Project and the Treasury Art Program. The former grew out of an earlier grouping of state relief art projects started in 1933, which were consolidated under Treasury Department direction, as PWAP and supervised by Edward Bruce. This came to an end in June, 1934. The Federal Art Project, set up in August, 1935, then took over the relief burden created by the ending of Mr. Bruce's activity. This latter agency, still functioning, is administered by Holger Cahill, as a branch of Harry Hopkins' WPA. Meanwhile, however, the Treasury Department, having once tasted art, set up a permanent program under which it entered the market as a buyer, with the price to pay, of the best American work available. The present Whitney exhibition represents this latter activity, which is administered by Forbes Watson.

The large exhibit, filling the museum's three floors with murals, sketches, oils, water colors and statuary, presents, above all, the pageantry of America. It is government art and therefore "American scene" art. Nearly all of the commissions, won on the basis of competitive merit, were done for specific ultimate ends—for such-and-such a post office or hospital or institution. The artist knew where his work would hang. In a broad sense, then, the art was functional. In theory, these conditions make for an artistic Utopia.

Measured by the Whitney assemblage the achievement is uniformly good. The existence of a functional working condition seems to tie the artist closer to his content and the American scene is further distilled into a local scene. The New London Post Office project shows whaling scenes; a Louisville, Ky., panel depicts horse racing, and the Mississippi River is the subject for several Missouri buildings. The pageantry thereby is localized.

Stylistically the works are comparatively free from foreign influences. In the murals and the mural sketches the mode is less Mexican than usual. The American artist retains his individuality as he passes from the easel to the wall and has enough mural sense to leave the architecture inviolate, yet adorned.

All the bristling local scene activity has not

been going on entirely without criticism. There has been in Washington for years a National Fine Arts Commission whose function was to dictate the aesthetics of federal building adornment. Under the "New Deal" and the huge art activity administered by its own agencies, of which this Treasury Project is one, the venerable old Fine Arts Commission, bulwark of classicism and the idealized symbolism of the Roman and Greek standards, found itself unconsulted. A war began in polite whispers.

Resigned to the futility of arguing with the
[Continued on page 29]

*Society Living Under Ideal Social
Conditions: GEORGE BIDDLE*



"Burial of Count Orgaz" by Greco Missing; Toledo Museums Stripped

THE COST OF WAR is not paid alone in the blood and money of its victims. When the Spanish Rebels took inventory of conquered Toledo last week they ascertained that priceless works of art, museum pieces and church treasures were missing, destroyed by bullets or slashed by knives, according to the *New York Times*. Officers reported that the El Greco and San Vicente museums were virtually stripped bare, and that among the missing masterpieces was El Greco's famous painting, *Burial of Count Orgaz*.

News of the reported loss of the El Greco was received in New York art circles with shocked surprise and disbelief. Hope that the painting had not been destroyed but had been hidden for safekeeping was expressed by Harry B. Wehle, curator of paintings at the Metropolitan Museum. "The loss of this masterpiece by El Greco would be irreparable," he said.

Lord Duveen of Millbank, world famous collector and art dealer, returning to America on the Queen Mary, told ship news reporters that he believed reports of the wholesale destruction of Spain's art treasures in the civil war were exaggerated. "It is comforting to know that the painting is missing rather than destroyed," said Lord Duveen. "If it was stolen it will no doubt show up in the art world when it is offered for sale."

Burial of Count Orgaz has been generally regarded as the highest achievement of El Greco, in whose work Spanish mysticism found its finest pictorial expression, said the *Times*.

The picture was painted about 1586 for the Church of Santo Tomé in Toledo, originally a mosque, but rebuilt in the Gothic style at the expense of the Count of Orgaz. From the time of its completion the picture had remained in the church. It portrays in the lower half the legendary burial of the Count in the Church of Santo Tomé by St. Augustin and St. Stephen. In the upper section is depicted his reception in heaven.

As the Rebel forces advance closer and closer to Madrid, fears for the safety of the Prado become more concrete. The *New York Times*, not given to taking rumors seriously, singled out "that crown and glory of the museum," the Velasquez Room, and editorially compared its possible destruction with the shelling of Rheims Cathedral. "That room," said the *Times*, "has been the goal of thousands of artistic pilgrims, and if any incident of the war should make a wreck of it, there would be something like the horror which ran through all civilized nations when they heard of the shelling of Rheims Cathedral. The suffering of humanity seems intensified by the destruction of that great heritage."

"It is not to be supposed that any Rebel plane would deliberately bomb the crowded museum. But bombing from the air is not an exact science. All that outsiders can do is to hope that this pride of the art world, this glory of Spain, may emerge unscratched from the fires of civil war."

Another fortnight may tell the story.

*Burial of Count
Orgaz:*

EL GRECO



Oregon Wins

OREGON ARTISTS attained the high awards in the current 22nd annual exhibition of Northwest Artists. Usually Seattle painters dominate the annuals with the excellence of their work, according to Kenneth Callahan in the *Seattle Daily News*, but this year they "have relatively few things to point to with pride. The greater part of the most impressive work is from out of the city and state. . . . The general tone of the exhibition, drawn from Oregon, Montana, Idaho, Washington and British Columbia is moderate with very little that is new and considerable that is obviously derivative of the French and Germans."

Callahan approved heartily of the fact that the first prize in oil, the Katherine B. Baker Memorial Purchase prize of \$100, was given to a landscape by David McCosh of Eugene, Ore., which he calls "a painter's picture; beautiful restrained color and solid unpretentious painting characterize this canvas." A Portland artist, Herbert Ackley, won the \$75 first award for water color, a Seattle Art Museum prize, for his flat decorative arrangement *Negro Girl*.

Among the other 135 paintings and 16 pieces of sculpture and wood carvings, awards were given as follows: Second prize in oil; \$50, to William F. Ryan's semi-abstract still life; first honorable mention to a tempera classed with oils, Malcolm Roberts' *View of Aurora Bridge*; second honorable mention in oil to *Mountain Landscape* by Louis Demott Bunce, a prize winner of last year; third honorable mention in oil to *Birds* by Lorna A. Lowry. The three honorable mentions in water color were given to Shiro Miyazaki, Marjorie Amrud and Z. Vanessa Helder.

The influence of Archipenko who has been teaching in Seattle the past summer is felt in the \$50 first prize sculpture, *Figure* by Jean Johanson, described by Callahan as "an abstracted suave, slim female figure, with subtle form moving from light to dark in revolving shapes over the surface of the polished white plaster." A wood sculpture *Cougars* by Clarence Bates was given first honorable mention, while Drusilla Albert won second honorable mention for a plaster, *Dancer*.

"As a whole," finished Callahan, "the exhibition would indicate a return to more solid straight painting of a representative kind. A few painters are experimenting, a few advancing, and a few new figures of potential power are appearing. That there is no vital important force back of most of the work is very apparent and equally regrettable."

Change in Japanese Show

Replacements of paintings, screens and scrolls with new and equally fine examples at the Boston Museum's great Japanese exhibition were made Oct. 6 in order that long exposure to light may not damage any precious works. The exhibition will continue to Oct. 25.

The extreme care museum officials are taking of these loaned objects reflects the treatment accorded them in their native Nippon. There is scarcely an object in the whole exhibition which is accessible in Japan to more than a privileged few. Many of the paintings and scrolls are, even then, shown only on state occasions, once or twice a year.

The substituting objects include some of the most notable in Japanese art history. Sesshu's ink paintings of waves breaking against rocks, Sesson's dramatic painting of a crouching tiger and a rare 12th century landscape painting by Tsunetaka are shown. New screen paintings represent Korin, Eitoku, Shiko.

Disillusioned

A SUMMER ART COLONY is a place where artists who are more or less well known settle and conduct schools, to which students flock in great or small numbers, depending on the reputation of the particular instructors, according to M. C. Slonin who voices his opinion in the publication *Highlights & Shadows*. Three groups of artists make up an art colony, continues this disillusioned writer. First, "the 'great' artists who have 'arrived,' attained national or international reputation. Second, the 'near-great,' artists who paint salable pictures, but whose work, though pleasing, is neither inspired nor outstanding. Third the 'also-rans,' a group more or less good, who either are in the process of learning the art or are painting independently in the hope of some day being recognized."

Before he met the artists Mr. Slonin secretly regarded an artist as "a sort of gay, careless, sincere creature, irresponsible and scintillatingly witty." Actual contact proved them to be "a decent enough lot, sincere in their work, egotistical, not overly clever, mildly jealous of each other, and, in general, the same ordinary humans as you and I."

Life with the artists brought more disappointments. "Amongst the great there were two or perhaps four. I did not see them with their intimates but only in larger groups. They were trying so hard to play down to the crowd—or were they just natural? Where's the sparkling conversation usually associated with the artists? No mention of any subject of even common interest. . . . The near-great are rather more approachable—more human. With them painting is a business. They paint to sell and they must sell to live. They are rather impatient with talks on art. They can't indulge—they must paint what the public wants. I found these near-great more temperamental, more inclined to wish to play—but they don't."

"As to the third group—the also-rans—they are neither flesh, fowl, nor good red herring! They are either young students with the ordinary actions of the young, or else older persons (mostly women) who are bent on accomplishing a certain amount of work. Life among the artists! Another illusion smashed!"

Radicalism Quiets Down

What might have been called radicalism ten years ago has quieted down until it approaches close to the conservative. That is the trend demonstrated in the water color exhibition held through Oct. 25 at the Art Alliance in Philadelphia. It is not a member show alone but covers a wide water color field, representing such artists as John Marin, Paul Froelich, Charles Coiner, Marguerite Gaudin and Mrs. Mary La Boiteaux. Subject matter and technique varies from modernism to commercial projects, yet throughout the show no one tone dominates it as it would have done even a decade ago.

Earle Horter, chairman of the Alliance's water color committee, says: "It is not through lack of our willingness to have any one tendency dominate our show, but because what was wild in art has sobered down through knowledge of its own excesses, that we have a fine but rather conservative show this fall. And yet, what we might call conservative now, our forefathers would have called extremely radical." Other artists included are Gordon S. Smyth, Virginia Bates Dillmore, the Pinto brothers (Angelo, Biagio and Salvatore), Paul Gill, Hobson Pittman, Virginia McCall, C. Ernestine Finn, Nora Sweeney, Earle Miller, Florence Whiting, Grosz and Burchfield.

15th October, 1936



The Run: JOHN NOBLE

Oil Man Buys Noble's Famous "The Run"

JOHN NOBLE'S FAMOUS PAINTING of *The Run*, vividly recording the opening of the Cherokee Strip in Oklahoma, has been purchased by Frank Phillips, wealthy oil man, for a reported sum of \$15,000. This painting of the mad rush for Oklahoma land in '89 will remain in Oklahoma as the nucleus of Phillips' own museum on Woolaroc Ranch near Bartlesville, which will house other paintings, trophies and early day objects of the Indian Territory days of Oklahoma. The large size of the canvas bestows upon it almost mural proportions.

Only two Western scenes were ever painted by Noble. The other, *The Big Herd*, was awarded the Carnegie prize at the National Academy of Design in 1928. Unlike the *The Run*, which is historical, this work is purely imaginary, the artist putting into the canvas his conception of the plains and the roaming bison. Each expresses this picturesque Kansan's love of the plains: the flat country stretches far into space surrounded by a cloud-dotted sky, and movement is caught either in the enormous herd of bison, lead by the legendary white buffalo, or in the on-rushing of homeseekers, galloping for home stakes.

Noble made the run himself in '89 and staked out land in the new country. But in the morning he met a family with children that had been unable to find a suitable farm. Without a moment's hesitation, the youthful Noble turned over his land to the discouraged family and rode back to his home in Kansas.

This sort of generosity characterized the big Westerner, who would give away even his pictures to those who liked them.

After startling Paris with his mad-cap actions as an art student, Noble married a French girl and settled down in Brittany for a number of years. When America called him back he decided to bring out of his memory the awe-inspiring tableau he saw that day of the famous run and put it on canvas. Working at intervals through a period of ten years he finally completed the work a few years before his death in 1934.

Foremost, however, was Noble's love of the sea in murky gloom. Despite the fact that he was born and lived on the prairies, he found his inspiration in the mysterious sea. However, in the prairie and in the sea there is a certain relationship in which limitless beauty abounds. Both are profound and primal. In his seashore creations, in which an old white horse usually finds himself somewhere about, there is a tranquil beauty and solemn quietude that contrasts with the turbulence that ruled the artist's life.

REPRODUCTIONS AND THEIR SOURCES: Compilation of sources for reproductions of art works is contained in Part 2 of the April, 1936, issue of the *Bulletin* of the American Library Association. Publishers and dealers, here and abroad, are listed alphabetically with descriptions of the type of reproduction, period, etc., issued by each house.

JOHN LEVY GALLERIES, Inc.

PAINTINGS

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Nanna: ANSELM FEUERBACH. Lent by Stuttgart



Venus and Amor: LUCAS CRANACH. Lent by Nuremberg

Defaulting German Cities, Fearing Penalty, Maim Loan Show to U. S.

WHAT MIGHT HAVE BEEN the greatest survey of German art ever to be seen in America has been lessened by the withdrawal of 26 works by several German cities. They feared legal attachments by Americans holders of their defaulted bonds. Five centuries of German art, however, may be seen at the Pennsylvania Museum of Art under the sponsorship of the Oberlander Trust and the Carl Shurz Memorial Foundation. Disappointment was keen among those Americans who labored long to bring about the exhibition, but the show still offers a splendid opportunity to study German art from the 15th century to the close of the 19th. After it closes on Nov. 6 it will travel to the Cleveland Museum, the Chicago Art Institute, the Brooklyn Museum, the Fine Arts Museum in Boston and the Carnegie Institute.

"I should like to emphasize," said Fiske Kimball, director of the Pennsylvania Museum, speaking of the abrupt withdrawals, "that the works actually on display include many masterpieces of German artists and that they make up an extensive exhibition in comparison with the pieces recalled." Much credit is to be given to Helen Appleton Read, who spent six months in Germany assembling the pictures. She persuaded the museums to lend to a degree never achieved before and succeeded in getting masterpieces that had never left the museums' walls. Perhaps they promised too easily, for 11 of the 26 works were never sent to this country by the German officials and the other 15, including paintings by Hans Holbein the Younger, Bartholomaeus Bruyn the Elder, Hans Burgkmair the Elder and other important examples, very quickly were ordered returned.

Visitors to the show are handed a "special notice," listing the withdrawals, which were loaned by the city museums at Cologne, Elberfeldt, Leipzig, Kiel and Düsseldorf. All pic-

tures belonging to the German Government, including those from the National Gallery and the museums at Munich, Hamburg and Dresden, were retained. Included in the precious cargo returned to Germany were Stephan Lochner's *Madonna in the Rose Arbor*, never shown outside of Germany; the 15th century masterpiece *Madonna With the Bean Blossom* by the Master of St. Veronica; a few more early treasures and examples by men of the Romantic School. Altogether, before the withdrawals, the exhibit included 261 paintings and drawings.

The works were chosen not only to represent the art of the periods covered in this wide span of five centuries, but to demonstrate the distinctive characteristics of German art as well. With the exception of Holbein and the graphic arts of the 16th century, German art has not been as well represented in this country as the art of other European nations. Although some of the masters who made the 16th century German's heroic age of painting are included, other lesser known epochs in German art are also emphasized, notably the 18th

*Coronation of the Virgin: MASTER OF THE LIFE OF MARY
Lent by Schleissheim*



The Art Digest

century and the Romantic School of the early 19th century.

Romanticism, as it developed in Germany, expressed a distinctly German point of view; and artists who gave expression to it in their work are among the most sensitive purveyors of the native tradition. Included in this group are Kersting, Koch, von Carolsfeldt, Cornelius, Fohr, Overbeck and Schinkel. The charming melancholy of Friedrich, a master of this period, has only been seen in a rare print now and then, but here is given an opportunity to view three of his paintings. The late romanticists are represented by Richter and Schwind, whose paintings and drawings give a visual concept of the German medieval romance so full of nostalgia for the mysterious past.

Feuerbach, scarcely known outside of Germany, who represents along with von Marées the Romantic-Classicism school of the second half of the 18th century, could almost have influenced the English school of today, as may be seen in the portrait of his celebrated model, Nanna. The exhibition ends with the work of the Realistic painters Menzel, Krüger and Trubner, as it was the museum's intention to include only artists wholly identified with the 19th century.

A foreword in the catalogue observes that "there is no more effective medium for achieving international understanding than through the arts. They are the most persuasive of international diplomats and, paradoxically enough, the more national their quality the more successful their role as ambassadors of good will." It is hoped by the sponsors who brought this show from overseas that "it will help toward a better understanding of the soul of the German people."

But five bond-defaulting cities preferred safety to honor.

Grant Wins Etching Prize

Each year the Chicago Society of Etchers offers a \$500 prize to its members for a plate to be used as the annual publication given to associate members. An interesting exhibition usually results, and this year is no exception, judging from the 70 entries which are on exhibition at the Roullier Galleries until Oct. 31.

Heretofore the plate has been selected by a jury of etchers. This year both associate and active members were invited to vote for their preference, resulting in a large majority for an aquatint and soft ground etching called *Banks Fisherman, off Gloucester* by Gordon Grant. Grant has been termed the Winslow Homer of etching, there being little, if anything, connected with the sea and ships that he does not know and paint or etch.

Wisconsin's Third Annual

Present and former Wisconsin artists will exhibit at the Third Annual Wisconsin Salon of Art sponsored by the Wisconsin Union of the University of Wisconsin, at the Memorial Union Building, Madison, Nov. 3 to Dec. 4. Last year's awards drew 368 entries by 155 of the state's artists.

Competition for mural designs and architectural sculpture is to be continued, so a greater number of entries are expected because of an increase in the awards. Entries before Oct. 28; for information address Arthur Pelz, the Wisconsin Union, Madison, Wis.

A NEW NEW JERSEY SCHOOL: For northern New Jersey there just has been established at Newark the School of Creative Art, 29 Elizabeth Ave. It will specialize in commercial art. Instructors: Howard Imhoff, Irwin L. Bogin; director, Carol McCutcheon.



Scrub Women: ISAAC SOYER

Carnegie 'Rebels' Open Rival Show

CONCENTRATION of insurgent rental proponents at the Gillespie Galleries, Pittsburgh for the duration of the Carnegie International was completed by Allen D. Gruskin, director of the Midtown Galleries of New York on Oct. 15 for the opening of the rival shows.

The Carnegie exhibition, which balked at demands from certain American artists that it pay a rental fee for exhibiting their pictures, opened with a curtailed American section of only 95 out of 323 paintings, due in part to the rental issue and in part to the jury's temperament.

Exhibitors at the Gillespie Galleries, some of whom were invited to participate in the Carnegie event, were invited by Will Hyett, president of the historic galleries, in an endeavor to augment the representation of contemporary American work during the period the nation's eyes are focused on Pittsburgh.

The complete list of the artists follows:

Louis Bouche, George Biddle, Lucille Blanch, Isabel Bishop, Ben Benn, Henry A. Botkin, Paul Cadmus, Francis Criss, Thomas Donnelly, Andrew Dasburg, Philip Evergood, William Gropper, Harry Gottlieb, Emil Ganso, Eugene Higgins, Hilaire Hiler, Joe Jones, Ward Lockwood, Edward Lanning, Frank Mechau, Paul Meltser, George Picken, Waldo Peirce, Angelo Pinto, Biagio Pinto, Salvatore Pinto, William C. Palmer, Doris Rosenthal, Isaac Soyer, Anatol Shulkin, Nuron Sokole, Frederick Taubes, A. Walkowitz, Harold Weston, Jacques Zucker.

The above list, on close examination, is less heterogeneous than it appears. Eight artists have had Guggenheim fellowships. More than that number have been employed on Treasury Department art projects. The majority are younger men and women of the social context school, and represent the more active contemporary movements.

Politics Prevail?

JUST WHAT is an artist's time worth compared with that of a laborer? This question worries the rate fixers of the Government's art projects. At present, writes Glenn Wessels of the San Francisco *Argonaut*, "they seem to have come to the conclusion that artists are to be ranked with college-trained professionals—that is, that they should be paid less for their time than janitors, carpenters, manhole setters and the myriad other work classifications established in recent bulletins. It is ironic that instructions to supervisors assigning workers forbid certain jobs to any but 'college trained or equivalent' and that these jobs get the lowest scale of pay.

"The answer to this odd state of affairs seems to lie in the political expedience of acceding to the demands of labor unions that WPA pay the 'prevailing wage.' To make this possible the professionals and the artists, as unorganized and representing no unified political force, are pushed into the bottom pay brackets, working longer hours for less money than their manual helpers. No one has estab-

lished a prevailing wage for college and art school training and creative intelligence, so the back-worker gets the breaks. The carpenter who sets up a scaffold for the mural painter gets paid more for his effort than does the creator and painter of the mural himself. The plasterer who lays the plaster for the mosaicist gets shorter hours and more money than the artist who designs and superintends the whole project.

"Characteristically enough, the artists as a group have not protested thus far, but there are rumblings."

NEW FACULTY MEMBERS: Faculty additions announced for the coming year at the New York School of Applied Design for Women include Kimon Nicolaidis, instructor in decorative design, posters and lettering, and Miss Blanche Wallis, instructor in textiles. Nicolaidis, who has studied in Paris, Philadelphia and New York, is represented in The Whitney Museum collection. Miss Wallis, a graduate of the school, is former designer for Pacific Mills, Suffolk Prints Works, and is now with Associated Designers.



Keep Moving: MAYNARD DIXON

Dixon Portrays the Waterfront Strike

IN JULY, 1934, the San Francisco waterfront strike was in its bitterest stage. Maynard Dixon, busy developing his theme of *The Forgotten Man*, made first-hand observations of the strike in all its tragic aspects, and gave visible form to a message, powerful and brutal in its phraseology. While these paintings, which have just been exhibited at the Artists Coöperative Gallery in San Francisco, are a perfectly frank expression of conditions observed and experienced, they are, says the catalog foreword, "in no sense offered as social or political propaganda."

Dixon approached his subject with an unbiased mind. *Scab*, for example, is an episode not at all complimentary to the strikers; whereas, in *Free Speech* the restrictions placed upon freedom of expression and assemblage are equally emphasized. The little canvas, *Pickets*, first of the series, recalls the tension and suspense of those days on the waterfront. The same mood of tension is in *Keep Moving*, an interpretation of the electric state of the atmosphere in the neighborhood of Pier 29 at about 15 minutes to 12 on "Bloody Thursday," when the riots broke in all their fury.

Schoolboys with Bayonets, originally of this series, showing youthful militia in a state of nerves, was destroyed by the artist as being too closely akin to caricature. *Springtime in California* and *No Place to Go* depict homeless men on the road, the latter, perhaps, making the most appeal to popular sympathy. The only touch of humor is in *Who Cares?*—a frivolous bathing beauty in too close proximity to a very dilapidated "white wing." All these paintings are something of a departure from Dixon's usual style. The sombre tone of most of them is reflective not only of the actual subjects but of the mood and spirit that animates them.

"In the present controversies over propaganda in art," wrote Emilia Hodel in the *San Francisco News*, "it has been pointed out that

propaganda was successfully used by painters and sculptors in the service of the church, from early Christian times, through Gothic and Renaissance times, to the Baroque. It filled an urgent need of these people, and now this 'propaganda' has its honored place in all museums.

"In the last century religious controversies changed to national problems, which were in turn overshadowed by industrial ones, and now today have become social problems. . . . While we have no obvious propagandists among our local painters, we do have painters who fearlessly and impartially give their observations on social problems. Mr. Dixon is warmly interested in human affairs. His opinions of the 'forgotten man' and the strike problem are expressed objectively in this show."

Courses in Illuminated MSS.

Continuing its strong bid for leadership in the field of art history study, the Graduate Department of Fine Arts of New York University has announced three new afternoon courses to be offered at the Morgan Library in the study of manuscripts.

From Berlin University Dr. Adolph Goldschmidt, eminent medievalist, will come as visiting lecturer on Manuscript Illustration of German Secular Literature in the Gothic Period. Stress will be laid on the relationship between text and illustration in 13th to 15th century documents.

The first course on Armenian art to be offered in America will be conducted by Miss Sirarpie der Nersessian from Wellesley College and will deal specifically with Armenian manuscripts. Meyer Schapiro of Columbia University will give a second term course on French Illuminated Manuscripts of the Seventh to the Thirteenth Centuries. All of the courses will utilize material in the Morgan Library, one of the richest in the world.

The Cover: Greco

A MASTER WORK by El Greco, a half-length painting of St. Paul, has just been acquired by the City Art Museum of St. Louis through M. Knoedler & Co. The Evangelist, middle-aged and full bearded, looks to the right, and in his left hand fingers a folded paper on which is the inscription in Greek, "To Titus, ordained first bishop of the Church of the Cretans," supposedly St. Paul's epistle to Titus. This is especially interesting because El Greco, Spanish immortal, originally came from Crete.

Light and shadow play powerfully over the canvas and concentrate on the benevolent yet keen face of the Saint. The picture, 21 by 27 inches, is painted against a dark background, and is in an excellent state of preservation. El Greco created more than one series of Christ and his followers. St. Louis' new possession belongs to one of these series, of which three or four companions still exist, and dates about 1598-1600, when the artist was approximately 50 years of age and at the height of his powers. It was probably painted in Toledo wherein El Greco retired when his art outdistanced the taste of Philip II, and where he died in 1614.

This painting of St. Paul came originally from Valencia. First in the collection of Don Jesus Lacuadro, it passed later to Don Federico Vano. In 1913 Knoedler's brought the painting to America, showing in first in the galleries' Greco-Goya exhibition in 1915. It was purchased by the late J. Horace Harding and was loaned by him to the Metropolitan Museum's exhibition of Spanish painting in 1928. It is reproduced in all the volumes on El Greco and is held in the highest esteem by art authorities.

Stencils as a Medium

Stencil prints, a medium used by more and more artists, are being shown at the Art Alliance in Philadelphia until Oct. 25. This flexible technique, allowing a full use of color and providing a multiplication of originals, enables the public to acquire worthy examples at a moderate price. The process, however, is not new, since it has been used in China and Japan for many centuries and in Europe from about 1400 for the coloring of wood-cuts, playing cards and the printing of textiles. Within the last 20 years modern artists such as Picasso, Severini, Braque, Miro and the Americans Emil Ganso and Konrad Cramer, have taken it up as art form.

The technique consists of cutting out of thin sheets of copper or celluloid spaces for each form and color of the artist's original composition. Separate colors are applied by hand with a brush, the composition being built up by successive applications of color forms. Gouache colors are used and any number of prints can be made. The artists included in the exhibition are Konrad Cramer, Gleizes, Georges Braque, Picurat, Miro, Emil Ganso, Gino Severini, Picasso, Benno, V. Panyouv and Jean Hugo.

SAID MR. P. LAPIS LAZULI: "I read the papers, but these Spanish atrocities are 'all Greco' to me."

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Olden France

FOR THE FIRST TIME America will be given the chance to view the paintings of Georges de La Tour (1605-1652) through the efforts of the Knoedler Galleries, New York. The exhibition, to be held at the galleries Nov. 23 to Dec. 12, will contain eight of the 15 known paintings by La Tour, including two from the Louvre. In the show, which is to be given for the Museum of Blérancourt in France and for the Lycée Français in New York, there will also be works by the three brothers Le Nain—Louis, Antoine and Mathieu—who painted in France in the 17th century.

Paintings by La Tour are extremely rare with only 15 being known at the present time. He was first brought to light by Herman Voss in 1915, who identified several in the French provincial museums from old documents. The Exhibition of French Art at the Royal Academy in London in 1932 contained several, but the largest number seen together was at the exhibition in Paris of *Les Peintures de la Réalité*. In 1924 Paul Jamot, director of the Louvre, said the discovery of George de La Tour was the most sensational in the art world in the preceding 50 years. One of his paintings was so prized by Louis XIII that he had all of the other paintings removed from his room and kept only the painting by La Tour.

It is the purpose of the exhibition to show with a collection of not more than 30 pictures the relationship between the art of the first half of the 17th century and the permanent character of French art. This painting contrasts with the more familiar school of the 18th and 19th centuries because of a sobriety and an intensity of feeling not usually associated with French painting. The subjects—figure compositions—are treated mostly with a night illumination. More feeling is given to the interior life of the subjects than to the superficial appearance which satisfied the 18th century painters. The compositions are individual reactions to theme, but in no sense anecdotal painting.

The brothers Le Nain were more interested in the peasant in his home, the Lorraine-like landscape and the gaming room than in politer things. There is the same spirit which accentuated the work of Rembrandt—the spirit of a new naturalism. Paintings by the Le Nains are in the Hartford Athenaeum, the Boston Museum, the Detroit Institute of Arts and the Metropolitan Museum. At the close of the exhibition the collection will be sent to the Art Institute of Chicago, the City Art Museum of St. Louis and the Detroit Art Institute.

Weber's Technical Lectures

F. W. Weber, authority on materials and techniques in the arts, will give illustrated lectures before several California art association and art school audiences late in October. The set of talks, entitled *Craftsmanship and Technique of Fine Arts Painting*, will discuss the proper use of pigments and oils, the techniques as used by masters of earlier historical periods, and the regeneration of aged pictures.

They will be given at the University of California, the California Art Club and the California School of Arts and Crafts.



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Country Road: PAUL MOMMER

Mommer's Sombre Art Seen in Exhibit

CANVASES BY PAUL MOMMER, whose early background was checkered by the changing map of Europe, are on exhibition at the Midtown Galleries, New York, to the end of October.

Born in Alsace-Lorraine of mixed French and German parentage, Mommer studied drawing under an uncle who was a sculptor, who gave him all of his art training. He joined the Bavarian army, was captured by the British, interned for two years, and then worked as a stoker on French and English ocean liners. In 1932 Mommer settled down in the quietude of New York City.

The show represents a more varied assortment of subjects than Mommer has previously

shown. Landscapes, flower pieces, and a figure painting—14 in all—test well the adaptability of his highly individual and interesting style.

The mood is uniformly sombre. Even in the well handled flower pieces, a vase of bright cut flowers is centered before a solid backdrop of contrasting darkness. The feeling is that the moment was fleet. The brown-keyed landscapes are personal and mildly abstract translations of fields and trees in a state of flux. Figures in these Mommer landscapes are summarily established with sharp vertical strokes of a contrasted value, but they are placed with careful regard to pictorial value. In a painting of an execution in Spain, this incisive placing of forms contributes a dramatic element.

Expansion in Rochester

A new building known as the Rundel Memorial Building now houses the Rochester Public Library of Rochester, N. Y., as well as some exhibition rooms where continuous displays of paintings and prints will be held. Some traveling exhibitions will be included, but much of the space will be given to Rochester's own artists, it being a policy of the museum to bring its local artists to the fore.

Oil paintings assembled by the Treasury Department for its projects make up the first painting exhibition, in October. Also there will be photographs by the Rochester Camera Club and prints by six Rochester artists—James D. Havens, Walter H. Cassebeer, Norman Kent, Howard Van R. Palmer, John C. Menihan, and Ralph H. Avery, director of exhibitions.

SAID MR. P. LAPIS LAZULI: "I see that Al Smith has changed his 'raddio' to 'radio.' I knew this foolish Modernism couldn't last."

Two Women Show Paintings

Work of two Ohio women artists will be exhibited jointly at the Argent Galleries, New York, Oct. 19 to 31. Fern Cunningham of Cincinnati will show Dutch and English landscapes and some flower pieces and Beatrice Woods of Defiance, Ohio, her portraits of children. Both studied in America and Europe.

Miss Cunningham, whose work will take up the three outer galleries, is a member of the National Association of Women Painters and Sculptors. She has studied under John Carlson, George Elmer Browne and Anthony Thieme in America and with Eugene Fuchs in Paris. In 1933 she attended the American School at Fontainebleau and the summer of 1935 at St. Ives, Cornwall. The landscapes are vigorously handled; a zesty brush adds a certain moist quality to the flower pieces.

Beatrice Wood's English training at Slade and the Royal Academy lends an aristocratic air to her portraits. The little girls are posed as little ladies. In 1933 Miss Woods held a one man show at Knoedler's in Chicago.

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Moronic Art

THE GREEKS had a word for the dull and the foolish. That word was "Moron." The generally understood modern meaning, writes Harry Muir Kurtzworth in the *Los Angeles Saturday Night*, is "an individual with arrested mental development whose intellectuality corresponds to that of a child between eight and twelve years of age—the age range, by the way, catered to by America's largest newspaper chain."

Then Mr. Kurtzworth quotes an article on "Moronic Art" by Roy Walter James, California poet and painter, who is making a wide reputation by his mural work around Los Angeles. The following article expresses his attitude toward art reflected also in his work. Mr. James:

The idea that we can all be Shakespeares or Chopins, Shelleys or Corots, Rembrandts or da Vincis, if we only had the right environment and opportunity, is totally erroneous. Study and proper training may produce a "musician" but never a musical artist. Study and proper training may produce a "painter" but never produce a real artist.

Study, training, leisure and ambition may produce a "writer" but never a poet. True, great, real artists, whether in literature, painting or music, are born artists, and not "made" ones. The country is over-run with "writers," "painters," "musicians." The real artist, as ever before in the history of the world, is a very rare individual.

Once a moron, always foolish. No moron ever did or ever will produce great art of any kind. All the works of a moron will always be moronic. Only the highest type of intelligence can produce great art. All great artists of all time have ranked among the greatest intelligences of the world.

The production of great art requires a motor-coordination, an accumulation of knowledge, a fineness of taste, a type of idealism, an exercise of intellect, that are entirely above the capacity of a moron.

A moron can, by his inherent hereditary nature, produce only dull imitative work. "Utopians" in art are ignorant of this fact; the same as are the "Utopians" in politics and economics. They all fail to recognize the fact that we are living in a moronic world.

The great intelligence has already achieved "Utopia"; the moronic intelligence never will. It is the "style" now to be moronic, but great intelligence is not swayed by fancies of the foolish mob. The true artist, being of supreme intelligence, has too much knowledge and wisdom to be swayed by passing fads in art. He has sufficient brains to know what art is, and to know what art is not!

It is the "style" now to be "crude" in art; it is the "style" now to be "primitive," to be wild, to be shocking, to be insane, to be idiotic, to be moronic; all of which is repulsive to one of great and fine taste, repulsive to the true artist; and those of sufficient intelligence are never converts to such nonsense.

For the first time in the history of the world, due to "democracy" in government and "universal" education, the morons have had a chance to "express" themselves in art. Hence we have "could-be" bricklayers becoming

"would-be" artists. There is no law to prevent morons driving automobiles, nor is there a law to prevent fools "doing" "art." Visit the galleries from Oakland to Laguna if you do not believe morons are doing art. All this wildly insane nonsense "done" in the name of "art" by morons speaks for itself when you look at it. It needs no moron to explain it, with a meaningless jingling of trick words and phrases.

It takes neither talent nor intelligence nor training to produce moronic art. One reason this fake work has become a fad is because any one can do it. And many critics and gallery directors are too brainless or too spineless to do as the great Liszt said, "pitch everything out of the window."

The real artist with his inherent taste, character and intelligence will not allow his work to be shown until he knows he has something fine, and worth while. Not so the moron; he rushes in crudely and rudely, waving his "masterpiece," gushing with idiotic phrases trying foolishly to say with words that moronic message which he failed to convey to his satisfaction with paint, and plunks his "art" work down against the wall and demands with an insane glitter in his eye that his "piece" be hung. And, of course, "hung" it is.

The world is filled with fakers. There are fake lawyers, fake dentists, fake doctors, fake scientists, and it would be strange indeed if there were no fake gallery directors, fake critics and fake artists. The truth of the matter is, there are more "would-be-ers," "pretenders" and fakes in the field of art than in any other.

Hence we find our symphonic programs cluttered up with fake "music," we find our art galleries ludicrously filled with fake "paintings," we find our magazines and books disgraced with nonsensical fake "poetry;" all of which is swallowed by a gullible public, part of which is too busy keeping in or out of the bread lines to care about anything else, and part of which is too moronic to know what it is all about.

But we still have with us here and there the truly great artist who like the Rocks of the Ages stands firm amid the wild waves of insanity that wash lesser minds into the mud and morass of stupid mediocrity.

Taft's Miniature Museum

A miniature museum of Greek sculpture reproducing in mounted illustration the famous *Little Museum of Greek Sculpture* created by Lorado Taft, has been made available, together with supplementary material, for an educational adjunct to the study of art. The original set, which stands in Mr. Taft's studio, and was exhibited last spring in New York at the art teachers' convention, includes small replicas in the round of 91 pieces of Greece's golden age of sculpture done by Mr. Taft. Each piece is reduced one-twelfth the size of the original.

A hundred-page book of intimate notes about each piece and the full 91 illustrations ready to be cut and mounted, according to a diagram, as a model museum makes up the set. An announcement may be obtained from School Arts, Printers Building, Worcester, Massachusetts.

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Madonna and Child:
TUSCAN MASTER OF 13TH CENTURY

Of the Dim Past

A RARE MADONNA AND CHILD supposedly by a Tuscan master of the early 13th century has been added to the permanent collection of the Toledo Museum of Art as a gift of Edward Drummond Libbey. Opinions vary as to the identity of the artist. The museum authorities believe he was one of the Berlinghieri, of the period before 1250, while Professor Lionello Venturi credits a Romanesque Italian of the middle of the 13th century, done by a Roman rather than a Tuscan.

The painting, in tempera on a wooden panel, shows the Madonna on a throne holding the Child. It is in a good state of preservation, although the blue of Mary's robe has faded with time to a softer blue-green and the lighter pigments are largely indistinguishable. The reds alone have remained vivid. Venturi says: "The rigidity of its style has not only an architectural but also a religious value. The painting, even if not large, has the grandeur of a mural mosaic."

Berlinghiero Berlinghieri and his son Bonaventura lived in the period of Margaritone, the earliest Italian painter known today by name. Berlinghiero apparently worked exclusively in Lucca, and there is preserved his single signed work—a crucifix. He has been recorded as active in painting about 1228. Bonaventura, whom the museum authorities favor as the creator of the Madonna, worked from 1228 to 1274. He is mentioned in several volumes of his time, and a panel representing St. Francis and several scenes from his life, signed by him and dated 1235, still exists.

The Next Best

THREE EXHIBITIONS of color reproductions have opened simultaneously in New York, attesting the keen interest in this field which has been steadily mounting for several years. Thousands and thousands of Van Goghs, Cézannes and Gauguins have been purchased eagerly by earnest students and art lovers who could not afford originals, but American art has never been properly reproduced. Now comes the event of the publication of the *First Portfolio of American Art*, prepared by Raymond & Raymond, and on view at the Museum of Modern Art. The reproductions, shown alongside of the originals to challenge comparison, may be obtained in portfolio or separately.

Of further interest is the plan of the new organization named "Living American Art" to circulate reproductions of contemporary Americans among libraries and schools. Twelve of the 48 to be distributed yearly have been selected by the jury composed of Louis Bouché, Alexander Brook, Adolf Dehn and Prof. Hughes Mearns of New York University. These may now be viewed at the organization's headquarters, and on Oct. 19 a mass exhibition will open at more than 225 points in the United States. Another type of reproduction, a French stencil method, brought out by the Jacomet Facsimile Process, appears in an exhibition arranged by Elmer Adler in the gallery of the Pynson Printers, seventh floor, Times Annex, 229 West 43rd Street. Both the other projects use the collotype process employed by Jaffe of Vienna.

Considerable use is made of good color reproductions by the Museum of Modern Art in assembling surveys of modern painting which are sent to schools, libraries, colleges and small museums throughout the country. In the past these surveys were confined to European artists. With the publication of Raymond & Raymond's *First Folio of American Art* this lapse will be partially remedied. The following facsimiles and the original paintings shown are: *Portrait of Mrs. John Bacon*, by John Singleton Copley; *Fur Traders Descending the Missouri*, George Caleb Bingham; *John Biglen in a Single Scull*, Thomas Eakins; *Central Park*, Maurice Prendergast; *Maine Islands*, John Marin; *Wake of Ferry Boat*, John Sloan; *Bucks County Barn*, Charles Sheeler; *Still Life*, Preston Dickinson, and *Promenade*, Charles Burchfield. *Mrs. Freake and Baby Mary* by an unknown artist, *Toilers of the Sea* by Ryder and *Portrait of William Carpenter* by Ralph Earle are represented by reproduction only.

The plan devised by "Living American Art" calls for the exhibition of 48 reproductions a year in lots of 12, mounted and ready to hang. No charge is made except the few cents postage. Each exhibitor, however, must agree to order at least one reproduction from each exhibit at the price of five dollars. Thus the American artists will earn some royalties.

Selections made for the first exhibition are: *Paris Cafe, Morning* by Guy Pène Du Bois; *High Yaller*, Reginald Marsh; *Japanese Toy Tiger and Odd Objects*, Yasuo Kuniyoshi; *Stamford Harbor*, Louis Bouché; *The Nosegay*, Peggy Bacon; *Central Park*, George Grosz; *Flower Vendor*, Raphael Soyer; *Sunday Women Drying Their Hair*, John Sloan; *Beach at Annisquam*, William J. Glackens; *The Senate*, William Gropper; *Anna*, Rico Lebrun; *Landscape Near Chicago*, Aaron Bohrod.

SAID MR. P. LAPIS LAZULI: "They sent me a blank for a straw vote, but they didn't send me a camel."

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Museum of Modern Art Acquires Nine Water Colors by Children

FOR THE FIRST TIME in its history—and probably the history of any similar institution—the Museum of Modern Art has acquired for its permanent collection a group of paintings by child artists. The works, nine in number, were selected from the museum's current exhibition, *New Horizons in American Art*, which comprises outstanding examples by artists all over the country, made for the Federal Art Project. While child art has been exhibited extensively in all sections, this move by the Museum lends almost canonical sanction to a phase of American art that has long been highly regarded by the modernistic cult.

One of the WPA enterprises is the teaching of art to thousands of children throughout the country. In New York City alone 30,000 children are receiving instruction from Federal Art Project teachers in schools, settlement houses and libraries. In the museum's exhibition two galleries are given to paintings, drawings and sculpture by these children. In exchange for their pictures the nine children are to have memberships in the museum, with full privileges and copies of the catalog of the exhibition.

The paintings acquired are: *Deep Sea Diver* by Sebastian Lanotte (11), done at the Hudson Guild; *Our Street* by Robert Shubert (11), Gramercy Park Boys Club; *The Butcher* by Louis Novar (15), Greenwich House; *Boiler Menders* by Isaiah Eisen (12), Council House; *Interior* by Alfredo Casale (10), Jefferson Park Boys Club; *Robinson Crusoe as a Young*

Man by Alphonso Basile (3), Friendship House, Washington; *A Bowl of Fruit* by P. Dublinsky (10), Educational Alliance; *Fruit* by A. Borrosco, Grace Chapel; *Yentas* by Vera Baker (8), Bronx House.

Alfred H. Barr, Jr., director of the museum, who has been assembling a private collection of child paintings since 1927, says the pictures will be displayed from time to time and that eventually the museum will have a special room for children's work. "The paintings of children," according to him, "have for many years been admired by modern artists and by those interested in modern art. The unconventionality, the directness of technique and the imaginative freedom which many children show in their work has often been the envy of grown-up artists."

"Among the most interesting sections of the present exhibition in the museum, *New Horizons in American Art*, are the galleries devoted to the work by children. As artists they vary as much as do adults, but these paintings and carvings seem to be of specially fine quality."

Louis Novar, the only one of the nine to express an ambition to be a professional artist, told *Herald Tribune* reporters that his cheerful portrait *The Butcher* sprang into being when his local butcher at 140 Sullivan Street told him he would give him something if he painted him. So far the butcher has not made good, but now that the museum has acquired the painting, Louis thinks his butcher

The Butcher: LOUIS NOVAR (Age 15)

will do something. The lad "wants a steak, but is open to negotiations."

Works by the adult artists in the *New Horizons in American Art* exhibition are not for sale, all being the property of the government.

Under the heading "A Gesture of Gratitude," the *New York Post* commented editorially on the museum's acquisition and compared the viewpoint of these children with that of the moderns: "There is, to us, nothing strange in the acquisition by the Museum of Modern Art of nine water colors by children for its permanent collection. But modern art is still so modern (and, to many, still so strange) that the purchase will bring the expected wisecracks. 'They all draw like kids, these moderns.'"

"Well, in a sense they do. These children of nine to thirteen whose work will hang forever in the museum's halls have looked upon the world with a certain fresh excitement and imagination that older eyes can rarely share. When Sebastian Lanotte (age nine) paints a *Deep Sea Diver* he gives us a conception (a gentleman in a diving suit in close juxtaposition with three large fish) that is probably not very realistic. That is because Sebastian Lanotte has not had much opportunity to study deep sea diving; he is considering the subject for the first time and as if it had never been considered before.

"In much the same way, it seems to us, Sebastian's better-known colleagues look upon the world. A Picasso, a Matisse, derive their force largely because they have retained the childlike faculty of fresh vision, of observing the world as if they had never looked at it before. The spatial and color relations they observe are observations of a fresh and youthful eye.

"The academicians are all clever fellows. They all paint like adults. Which means they paint, mostly, like each other. If the grown-up moderns paint sometimes like children, with odd effect and singular color, it is because they share the ability to see like children. It is that ability which makes modern art exciting. The museum's new gesture is an exceptionally well-considered one."

Anita Weschler to Teach

Anita Weschler, sculptor who last season won two major prizes in the space of ten days, has been appointed to the faculty of the Academy of Allied Arts, New York, where she will give professional and avocational training in sculpture. Her method of teaching clearly defines design, structure and technique by means of individual criticism, the purpose being to make available to the student by simple and direct language elements generally obtained only by long struggle.

Miss Weschler, who works in bronze, composite, plaster, cast stone, plastic stone, terracotta and wood, believes that form and substance are interdependent, but that form, or the vocabulary and sentence structure of art, can be taught, although original creative form must be evolved. Substance, or the idea and spirit behind it, can be merely indicated. Soundness in construction and design "will give full scope for the spirit an individual may develop." It is substance which "animates a work and stamps it with the mark of a personality, but without knowledge of form, idea and expression remain fumbling and inarticulate." The fusion of the two constitutes the aim of creative endeavor. Miss Weschler's style ranges from careful study of nature, as in her portraits, to extreme modern, as in some of her groups. Her training was obtained under Albert Laessle and William Zorach.



Step by Step

THE MUSEUM OF MODERN ART, now at 11 West 53rd St., New York, will erect a new building on a recently purchased site at 9 to 19 West 53rd St. It will remain in its present quarters until next June and then find another location nearby where it can carry on its activities through the 1937-38 art season. The new building should be ready for occupancy in the Fall of 1938.

Although the museum did not disclose from whom it acquired the property, real estate transfers show the former owner was J. D. Rockefeller, Jr. On the east the property will adjoin St. Thomas Church and in the rear about the residence of John D. Rockefeller, Jr. "The properties at Nos. 9, 11 and 13 have been acquired in exchange for Nos. 6, 8 and 10 West 53rd St., purchased last spring," reads the museum's announcement. "The purchase of 15, 17 and 19 has just been contracted for.

"One of the chief reasons for the selection of this new site, which will more than triple the space now occupied by the museum, is the necessity for housing adequately the museum's present and expanding collections. Another interesting aspect of this transaction is that the trustees of the Museum of Modern Art hope the new site will be in proximity to the Municipal Art Committee's proposed art center."

This disclosure puts to rest a report that the Art Center quarters would include the museum. So far, private donors have pledged approximately \$14,000,000 towards the proposed Municipal Art Center. On learning of the Modern Museum's new property acquisitions, Mrs. Henry Breckinridge, who heads the committee, said: "With the building of a new home for the Museum of Modern Art, I feel that a concrete step has been taken toward the realization of Mayor La Guardia's magnificent plan for civic development."

City's Art Magazine

A new art magazine, *Exhibition*, is being issued by the Municipal Art Committee of New York under the editorship of Mrs. Henry Breckinridge, chairman of the committee. Appearing every three weeks, it will be devoted to discussions of art activities in New York, with special emphasis on the city's Temporary Galleries, 62 West 53rd St. It costs 10 cents, carries advertising and contains 24 pages. Later, subscriptions will be \$1.50 a year.

Since last January the Temporary Galleries have housed the work of 48 groups, ranging from 10 to 15 artists; average weekly attendance, 553; sales approximately \$3,000.

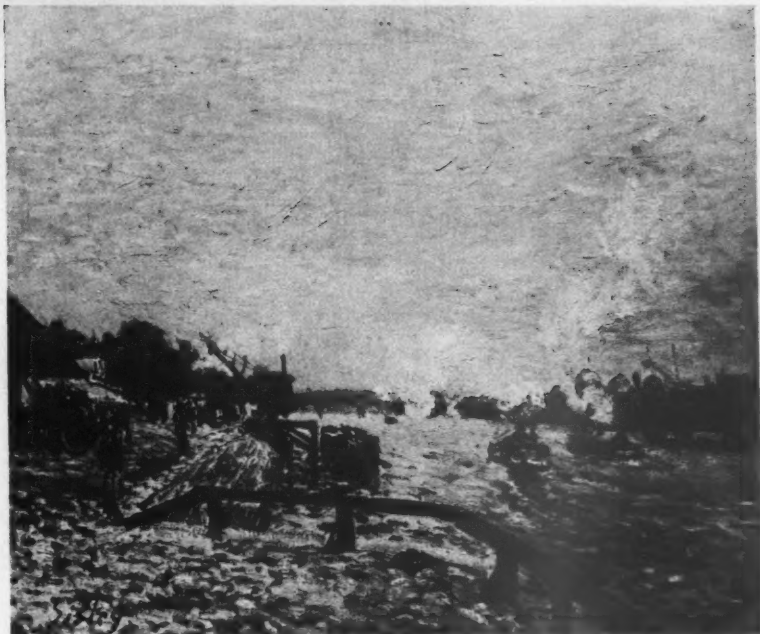
For the People's Front

More than 100 American artists have offered support to the Spanish government by contributing works to be exhibited and sold at the A. C. A. Gallery, New York, under the auspices of the American Artists' Congress. Net proceeds are to go to the Spanish People's Front.

Among the contributors: Max Weber, Jose de Creeft, Alexander Brook, Peggy Bacon, Yasuo Kuniyoshi, Stuart Davis, Charles Sheeler, Mable Dwight, George Picken, Arnold Blanch, Wanda Gag, Chaim Gross, Phillip Evergood, Morris Kantor, Vincent Glinsky, Sidney Laufman.

SAID P. LAPIS LAZULI: "Maybe Governor Landon is an art lover. Look what Van Gogh did with sun-flowers."

15th October, 1936



La Seine à Grenelle: ALFRED SISLEY

Work by Sisley, Englishman, for Denver

ALFRED SISLEY, the Englishman whose long association with Monet and Pissarro has caused him to be regarded as a French painter, is the latest Impressionist to be represented in the Denver Art Museum's collections. The canvas, *La Seine à Grenelle*, was purchased from the Durand-Ruel Galleries through the Helen Dill Fund. Painted in 1878, it is a piquant study of the river activity of boats and barges with little puffs of smoke and vapor mingling with the silhouette of the buildings across the water. It is because of such paintings that Sisley was styled "the painter of the beautiful gesture."

"This example of Sisley is typical of his best work as a painter of effects of water and light," wrote Donald J. Bear, the museum's director, in the *Denver Post*. "Despite the fact that it is largely atmospheric and runs a scale of delicate and cool tonalities, it is wonderfully crisp and titillated in color accent, which altogether adds to the feeling that the picture is teeming with action."

"All the first-run Impressionists, with the exception of Pissarro perhaps, painted their slight forms with admirable ease and authority. It is only those who did not invent, but followed, who made Impressionism merely a formula; the second- and third-run painters who followed, without adding anything, learned to make Impressionism into commercial landscape. All of which has made many people forget the freshness and originality of most of the work of the first and foremost men in the movement."

Sisley's approach was essentially akin to that of Monet and Pissarro, with whom he

shared the history of French impressionism. "One feels," says Mr. Bear, "that Monet was the most brilliant and inventive of the three, Pissarro the most scholarly and analytical, and Sisley the most charming and the greatest lover of nature. The latter quality, more essentially English, gives to this artist's work much more of feeling of actuality and place than is to be found in the work of the others."

Of all the Impressionists, Monet alone lived to achieve great personal success and acclaim. However, it was the popularity of Sisley, following his death in 1899, that subsequently forced recognition and created a definite place for the Impressionists among collectors. It was a popularity that would have come as a surprise to Sisley, who spent virtually all his mature life in poverty, his pictures seldom bringing more than a few dollars.

Cinemas as Antiques

The "movie"—recognized as an art a year or two ago by the proper savants—already has a pretty fair archeology of its own. The Museum of Modern Art, whose Film Library has rescued Mack Sennett "primitives" and Theda Bara scorchers of the old days, has acquired during the summer a large group of European films produced in the last 40 years. Some of them will need expert restoration to be seen in the projection room, others have been well preserved.

A history of the movie, illustrated with scenes from hundreds of the old time productions, was recently issued by Studio Publications. It was written by Paul Rotha.

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Andreas Reidmohr: ATTRIBUTED TO HANS MUELICH

Paintings of Many Schools in Auction

A VARIED SELECTION of 17th and 19th century paintings will be offered to auction patrons at the American Art Association-Anderson Galleries the evening of Oct. 28, when the collections of Mrs. Loomis C. Johnson, Mrs. Emma C. Leininger and other owners will go under the hammer.

Among the outstanding paintings is *Andreas Reidmohr*, a panel attributed to Hans Muelich or the school of Holbein, a half-length portrait of a bearded man in middle age. Another early master is offered in *Portrait of a Lady*, a well preserved panel by the 16th century Flemish artist, Frans Pourbus the Elder. Also is *Portrait of the Artist* by Rembrandt's pupil, Ferdinand Bol, and a self-portrait in pencil by John Singer Sargent, believed to be the only such self-portrait now remaining in private hands. It was exhibited at the Royal Academy in 1926.

British artists include Sir Joshua Reynolds,

with a *Portrait of Mrs. Otway*, George Henry Harlow, Sir Godfrey Kneller and Sir Peter Lely, as well as the Scot, John Watson Gordon, whose portraits have at times been mistaken for the work of Raeburn, whom he succeeded as president of the Royal Scottish Academy. Of the French 19th century is a painting by William Adolphe Bouguereau, entitled *The Sisters*, two barefooted little girls in a wooded landscape. Another attractive French picture is *Jeune Paysanne*, a pretty young peasant girl, by Thomas Couture.

THEY WORE RED TIES THEN: The Newark Museum has acquired *The Man in a Red Necktie* by Thomas Eakins. The portrait, dated 1890, is considered a study of Dr. Joseph Leidy, prominent Philadelphia physician, and is included in the museum's current exhibition, *Methods of Portraiture*.

For Book Lovers

THE LIBRARY of the late William N. Johnson of Manchester, N. H., together with selections from the library of Hamilton Vaughan Bail of Jersey City, will be on view at the Rains Galleries, New York, Oct. 24, prior to their dispersal the evenings of Oct. 29 and 30. The collection comprises library sets in fine bindings, first editions of American and English authors featuring long runs of Holmes, A. Edward Newton, R. Caldecott and Howard Pyle. There are presentation copies and a number of unusual modern first editions.

Among the Caldecotts, including many first editions, is an unusual copy, apparently a proof, of *Sing a Song for Six Pence*, London, 1880. By James Fenimore Cooper is an extra-illustrated set of the Iroquois edition, in 33 volumes. First editions of Ralph Waldo Emerson include *Poems and Speeches*, the rare leaflet, *Remarks on the Character of George L. Stearns*; and a very scarce speech with added words in Emerson's own hand. Oliver Wendell Holmes is represented by several examples of ephemera.

First editions of Washington Irving, especially the 20 original parts of his *Salmagundi*, are interesting items. Other items in the de luxe edition of the works of Sir Walter Scott; a first edition of Alan Seeger's poems; a first of Stevenson's *Dr. Jekyll and Mr. Hyde*; first editions of Cooper, a first of Mark Twain's *The Prince and the Pauper*, and several firsts of Stephen Crane, Cabell, De la Mare, and other modern writers.

They No Longer Blush

The students and teachers of Newark State Normal School have been freed of a very disturbing element, says the New York *World-Telegram*. A 36-foot mural, which had for its central figure a nude male, has been painted over.

"The students complained the painting made them wriggle and blush and gave them the jitters," said E. Ernest Townsend, president of the school, who ordered the mural obliterated. "Even when their backs were turned, they said, the nude made them blush."

"Juno" Not for America

Reports from Germany that Rembrandt's famous picture *Juno* had been sold to Edsel Ford for \$250,000 are denied by the owner, who loaned the picture to Amsterdam for a current exhibition.

Interest has been shown in the picture by various countries, says the owner, but efforts are being made to keep it in the Netherlands. *Juno's* history is unusual: It was sold recently in Cologne for a small amount, and was later recognized by experts as a famous Rembrandt believed to have been lost.

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Blashfield Dies

EDWIN HOWLAND BLASHFIELD, one of the first American muralists, former president of the National Academy and one of only three persons who have ever received its gold medal, died Oct. 12 at his Cape Cod home at the age of 85.

Mr. Blashfield first won fame when, as a portraitist and genre painter of established merit, he was invited to decorate the walls of the buildings at the World's Columbian Exposition in Chicago in 1893. This constituted the first mural undertaking of real importance in the country.

The spurt given to artistic endeavor by the Chicago Fair brought considerable prominence to Blashfield and he afterwards became identified with many organizations that grew out of the nation's new consciousness. He was president of the National Academy from 1920 to 1926 and president of the National Institute of Arts and Letters in 1915 and 1916. He was a former president of the Society of American Artists and the Federation of Fine Arts of New York and a former vice-president of the American Federation of Arts.

Mr. Blashfield was the author of "Mural Painting in America," regarded as one of the most informative works on the subject of murals. With his first wife, he was co-author of "Italian Cities," and was co-editor, with Mrs. Blashfield and A. A. Hopkins, of "Vasari's Lives of the Painters."

Perhaps his most widely known work, according to the New York *Herald Tribune*, was his wartime Liberty Loan poster, entitled "Carry On." It showed a charging soldier, a screaming eagle and the goddess Columbia surging onward with a fluttering American flag. The poster attracted the attention of millions during the Liberty Loan drive and it still draws the attention of thousands at the Metropolitan Museum of Art.

Blashfield's art was based upon sound craftsmanship above all else. His message was idealism and his iconography was the Greek allegory. His art sang of the faith and hope that united a raw young nation. By moderns it has been criticized for "its air of pretense and esthetic servility," but to his own generation—which could respond with a million marching feet to one abstract roll of a drum—Blashfield's brand of idealism was the only reality—and he never forsook it.

OLD MASTER BRONZES: In light of the success of the show of Master Drawings in 1934 and through the help of a generous patron, the Albright Art Gallery is planning a similar exhibition of bronze statuettes for next February. Like the other Master display this will be a "first edition," for no historical showing of small bronzes ever has been held in this country.

FROM MUSEUM TO CRUISER: At the suggestion of interested citizens, the silver service of the old cruiser Brooklyn, flagship of Admiral Schley in the Spanish-American War, will be transferred from the Brooklyn Museum to the new Cruiser Brooklyn. The 341 pieces, valued at \$30,000, is now on view in the main entrance hall of the Museum.

THE BEST OF ART YOUNG: The artist, whose first published drawing appeared in *Judge* in 1883, has chosen about 200 drawings for the Vanguard Press, to be printed under the title, *The Best of Art Young*. Heywood Brown has written an introduction.

15th October, 1936

Art of Henry Ferguson Will Be Seen Again

HENRY A. FERGUSON, an almost completely forgotten American landscapist of the last century, will be given his first exhibition in 25 years at the Galleries of Mrs. Cornelius J. Sullivan, New York, from Oct. 20 to Nov. 17. Widely collected and recognized by connoisseurs of America's infant industrial age, Ferguson held his last show at the Century Club, of which he was a member, in January 1911, shortly before his death the same year.

The few facts that are known about Henry A. Ferguson indicate a character that was retiring and extremely civil, but cosmopolitan. He was an inveterate traveler and spent much of his painting life in South America, Venice and Egypt, sometimes being absent for a period of two years on these excursions. A story has been told that it was the custom of one of the prominent collectors of the period to furnish Ferguson with a sizable check at the start of these travels, for which on his return the patron would make a selection of the new canvases.

At the Century Club he is remembered by one of the elderly members as a quiet man "who seemed to have an inner light that gave a dignity to his life." He was born in Glens Falls, New York, in 1842. His art training was

largely self-acquired. In the early 80's he won membership in the National Academy. In later days, Ferguson made a study of painting materials and techniques, and just before his death was engaged in restoring paintings for New York collectors. The *Times* obituary was a brief notice that he died of pneumonia on March 22, 1911, was noted as an architectural and landscape painter, was represented in several noted collections, and was thought to be 60 years of age, though he had never told his age to anyone.

Ferguson's painting stems from the panoramic tradition of such men as Church, Bierstadt, Copeland and Kensett. His travels always took him to lands where space was unfettered and only bounded by mountainous wings and backdrops. Warm brown colors, often mystically lighted in the distance, characterize his canvases, and there is a reminiscence of the Barbizon artists and Courbet in them. Three distances—foreground, middle and far—are used in nearly all the pictures as seven-league boots to carry the eye miles away in dreams.

It is not known where many Ferguson canvases are today, although he was widely collected in his time by earlier generations.

Landscape: HENRY A. FERGUSON



Six New Museum Internes

Six new internes, three men and three women, have been chosen for the coming year by the Brooklyn Museum. They will study museology for one year under a grant from the Rockefeller Foundation and then will join the staff at the museum.

The internes are Miss Katherine Bartlett, graduate of the University of Denver, curator of Anthropology and Archaeology of the Museum of Northern Arizona, Flagstaff, Ariz.; Robert A. Elder, Jr., graduate of the University of Wisconsin; Miss Josephine Hadley, graduate of the University of Michigan; Maxson Holloway, graduate of the University of Alabama and director of the Montgomery Museum; Miss Helen McCormack, graduate of

the College of Charleston, South Carolina, director of the Valentine Museum, Richmond, Va.; Roy O. Trahan, graduate of Tulane University, New Orleans.

A COMPILATION OF EXHIBITIONS that will be held this season by public museums and governmental units in New York, has been made by Torrey-Hohoff, fine and decorative arts publicity representatives, for free distribution to exhibitors and reviewers. The purpose is to help commercial galleries plan their important shows without conflict, if possible, with public organizations, which usually receive preferential treatment in publications. Copies may be obtained from Torrey-Hohoff, 135 East 58th Street.

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Caricatures Reveal American Politics

EARLY AMERICAN political caricatures and cartoons form a timely exhibition at the Toledo Museum, on view until Oct. 25. Dating from 1747 to 1872, these caricatures show to Americans in the midst of the 1936 presidential campaign the political issues of earlier days, bearing in a few instances a strange resemblance to the issues that confront the voters of today. The collection has been loaned by the Library Company of Philadelphia, probably the oldest lending library in the world, which, founded in 1731 by Benjamin Franklin, has been collecting rare books, prints, manuscripts and Americana for more than 200 years.

To Franklin is attributed the first attempt in America to symbolize in caricature a political situation. Entitled *The Waggoner and Hercules*, it appeared in 1747 on the inside cover of Franklin's pamphlet, *Plain Truth*. Franklin is credited as the designer of the famous *Magna Britannia: her Colonies Reduc'd*, which he had printed and circulated in England in 1768 as a warning to that country, foretelling the Revolution. It shows Britannia sliding off the world, with her limbs severed, her military prowess gone and her ships for sale. Other reminders of the Revolution are a relic of the original Stamp Act and the original and best cartoon of its repeal.

The War of 1812 gave fruitful opportunity to the pen of William Charles, who is often considered the first real cartoonist in the United States. In this period, before the war, Thomas Jefferson, president from 1801 to 1809, was the subject of many bitter cartoons. *The Providential Detection*, an attack on him during his campaign of 1800, shows the father of the Democratic Party before a fiery altar. He is about to add the Constitution to the docu-

ments already in the flames, such as the writings of Rousseau and Voltaire, when the American Eagle seizes it with one claw and threatens Jefferson with the other.

With the invention of lithography by Senefelder about 1800 a wider circulation of cartoons was made possible. The first cartoon to be lithographed in this country was the *New Map of the United States*, in which the symbols of an alligator and a tortoise roped tail to tail across the map represent the conflict between the Jacksonian democracy of the West and the Eastern Whig party of Adams. Many of the attacks against Andrew Jackson were directed at his idea of destroying the United States Bank and the "spoils system." Another caricature, interesting because of a recent motion picture, has for its theme the resignation of Jackson's cabinet over the Peggy Eaton scandal of 1831 and is entitled *Rats Leaving a Falling House*.

Whenever the subject of political cartoons is mentioned the name of Thomas Nast comes to mind. According to William Murrell, writing in the *American Scholar*, Lincoln is reported to have said: "Thomas Nast has been our best recruiting sergeant"; and Grant is quoted as attributing his election in '68 to "the sword of Sheridan and the pencil of Nast." And during the crusade against the Tweed Ring, Boss Tweed said: "I don't care what they print about me, most of my constituents can't read anyway—but them damn pictures!"

"That Nast was the only American artist who has made himself a political force solely through his drawings is an unquestionable fact and a high distinction," wrote Mr. Murrell.

Today's cartoonists may be said to employ the rapier where Nast wielded the claymore.

New Hope's Show

SUNFLOWERS AND GAY DECORATIONS seem to have invaded old Phillips Mill, New Hope, where the 20th annual exhibition by this group of Pennsylvania artists is being held until Oct. 24. Not only are there portraits and compositions of sunflowers but the furniture itself has great green sunflowers on it. The committee, of which M. Elizabeth Price is chairman, is to be complimented on the splendid selections as well as the lively note introduced in the show.

John Folinsbee, whose fluent brushwork and dramatic colors have brought him recognition as one of America's finest landscapists, is turning more and more to portrait work. Two of these studies, *Sally Nimick* and *Charlotte Chapin*, are on view along with several of his Wiscasset sketches. Representative of the New Hope school of sound conservative painters are *Wharves* by the late Robert Spencer, two Maine landscapes by E. W. Redfield and *The Farm* by the late R. Sloan Bredin. William L. Lathrop presents the usual poetic feeling of his canvases in *Autumn* and *Keyport*, while Daniel Garber has woven another tapestry in paint with *Stockton Church*. The colorist Fern Coppedge is represented by a typical and charming example.

Also worthy of mention are the monotypes of Paul Froelich, *Tree Surgeons* by Elizabeth Freedley, the *Flowers of Inez McCombs*, *Castle Barn* by Arthur E. Bye, *Torso* by Charles Child, *Carversville Church* by Charles Ward, *Three Trees* by Harold A. Roney, *Betty* by Albert Rosenthal, *Still Life* by Frank Swartzlander, *Lumberville in May* by Faye Swengel and *Canal at New Hope* by John Wells James. In sculpture Bennett Kassler presents an outstanding piece called *Zarathustra* and in leaded glass William R. Mercer appears with brilliant and decorative pieces. Valentine d'Orgies, well known for his stained glass, shows a fine group, among which *St. Brigide of Sweden* is the most outstanding.

Museum Changes Schedule

A second revision of its 1936-37 schedule is announced by the Museum of Modern Art, New York, cancelling the American architecture show in favor of one on modern English architecture and an exhibition of English posters by Edward McKnight Kauffer.

The revised program is as follows: Oct. 21-Nov. 22, retrospective exhibition of the work of John Marin; Dec. 2-Jan. 17, Surrealism and Fantastic Art (number 2 in the series began last year with the abstract show); Jan. 27-Feb. 21, Modern English Architecture and Posters by Edward McKnight Kauffer; March 3-April 18, International Photography; April 28-May 30, Cave and Cliff Paintings from the Frobenius Collection.

ART TO HEART TALKS

By A. Z. KRUSE

There does not seem to be any doubt that Frans Hals was a beer drinker of quantity. Nevertheless, not every artist who over-indulges in the brewed beverage thereby attains the heights of Hals in depicting tavern life and expressing the spirit of the cup that cheers.

The same can be said of Whistler and publicity. James Abbott MacNeil Whistler, American artist laureate, was his own best press agent. However, all the press-agentry in the world is of small avail when genius and talent do not exist.

Day After Next

THE MUSEUM OF MODERN ART's exhibition of *New Horizons in American Art*, comprising works created for the government, seems to have done much to turn public attention to the profound significance of this revolutionary movement in the cultural life of the American people. Along what trails and to what destination will American artists, nurtured by a benevolent government, be taken? Does the entrance of government in art point to a renaissance or to a regimented, official art, dominated by a politico-social clique? C. J. Bulliet, critic of the Chicago *Daily News*, has fears of regimentation, but he discerns compensating benefits.

"WPA art is becoming—perhaps it isn't too strong to say has become—the 'official art' of America," says Mr. Bulliet. "Artists who have been clamoring through the decades for some sort of 'government subsidy' are getting it in a torrent—in more abundance than France has ever poured it forth, or Germany or Italy.

"The outcome is inevitable. In America we are adding a strong political or politico-social element that the 'official' arts of Europe didn't have until the rise of the present dictators, Stalin, Mussolini and Hitler. This ingredient will serve to 'regiment' American art even more thoroughly and relentlessly than French art, for example, was made to goose-step by the Salon of Bouguereau. The artists of France knew if they didn't paint things acceptable to Bouguereau, Meissonier, Cabanel and the clique they couldn't hope to get into the annual salon, the one ambition then of all French artists. Cézanne got his diabetes, doubtless, through the agony and anxiety of being rejected year after year by Bouguereau and his fellow dictators.

"But American 'regimentation' will not be an unrelieved curse in its ultimate effect on American art, to say nothing of the immediate bread-and-butter consideration, with starving artists actually eating."

At this point in the article Mr. Bulliet's internationalism, which has caused his numerous clashes of opinion with the nationalist Thomas Craven, comes to the fore: "American art, despite all optimistic reports to the contrary, is not now and never has been internationally important. Now and then a painter has risen to front rank in America who has made an impression abroad—Gilbert Stuart, Whistler, Sargent, Winslow Homer, Thomas Eakins. But our first-raters are fifth-raters or tenth or twentieth in the eyes of the world—and through no snobbishness of the world. The world, indeed, bends backward in its admiration of American achievement wherever there is a chance—in architecture, engineering, invention, Hollywood and a score of other phenomena. England vastly overrated Benjamin West and Sargent, to say nothing of Longfellow."

But, says Mr. Bulliet, there is hope in the WPA program. "Before we learn to walk we must learn to toddle, and the WPA and its successors, of whatever nature, are apt to supply the instruction.

"When the time comes, the 'official' American art will be a grand citadel of entrenched conceit and self-complacency for fiery young artists to revolt against—the future counterparts of Courbet, Manet, Cézanne, Matisse, Picasso. Out of that revolt may come an 'American art' worth while.

"It's actually the first hope America has ever had. And the New Deal must be thanked."

In conclusion Mr. Bulliet turns critical ire against the Museum of Modern Art, an attack

inspired by the type of exhibition schedule that institution has booked during the past two years: "As for the Museum of Modern Art, its show of *New Horizons in American Art* is just another spurt, a little stronger than those noted heretofore in this column, of its gradually progressive hardening of the arteries. It is a museum with a glorious past—a past in which it exercised its constitutional right of discriminating between what is good and what is mediocre."

Hearst Buys Old Masters

William Randolph Hearst, visiting Amsterdam, is reported to have supplemented his famous collection with paintings and art objects bought at an exhibition of old art now being held at the Ryksmuseum. Mr. Hearst, says the *New York Times*, purchased a painting by Joost van Cleve and one by George Morland, the two valued at \$70,000. Other acquisitions included three 17th century cupboards, destined for the publisher's ducal castle in California.

Negotiations are said to be progressing for the purchase of two portraits by van Miereveldt and a large canvas by Willem van der Velde, the price being around \$30,000.

Eternal as "ABC's"

FOLLOWING his broadcast over Station WEVD on *What Makes for Academic Art*, Alexander Kruse was asked to answer a series of questions relating to the National Academy.

Question: "Why has the academy outlived the many art movements that have appeared as protests against its conservatism?" **Answer:** "Simply because the academy is not a movement—it is an institution of learning like all schools of the non-experimental text-book variety. Academism is the application or practice of the Academy's principles. The Academy provides the technical A B C's of painting. For the same reason that the law schools do not produce great lawyers, the Academy as an art school does not turn out great artists.

Question: "Would you say that the Academy stands still or rather that it does not change with the times?" **Answer:** "The academy most certainly does not stand still. It is alive in so far as it is sensitive to modern art of a more representative nature.

Question: "How long do you think the National Academy will last?" **Answer:** "As long as the A B C's are necessary to learning."



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THE PRINT MAKERS: OLD AND NEW



Bolton Brown at Work: ERNEST LAWSON

Print Makers Shown, Absorbed in Prints

ARTISTS OF SEVERAL CENTURIES rub shoulders at the New York Public Library at an exhibition of prints that deal with prints, on view through December. Officially entitled "Prints in Prints," the display was arranged by Frank Weitenkampf, the curator, with regard to subject matter, and shows artists at work, at play, making prints, selling prints, and even sermonizing on how not to handle them.

There is a confraternity among print makers that makes them craft-conscious. Since the 16th century they have delighted in depicting the process of their craft, print shops, connoisseurs, and all the shop talk of their studio. Etchers shown at work include Rembrandt by himself, Callot, Schmutzer and Renouard. Heineman, Whistler, and Auerbach-Levy present colleagues in portraiture.

Lithography, youngest of the print processes, is represented by a host of artists. Daumier pictures himself at work. Ernest Watson shows the late Bolton Brown drawing on a stone placed on his lap. Toulouse-Lautrec depicts an old printer at work.

Old engravings of print shops, and customers

window shopping in front of them, are shown by Cruikshank, Bosse and Gillray. Then, of course, there is the how to the connoisseur taken by Meissonier, John Sloan, Sturges and others, taken sometimes, as Mr. Weitenkampf points out, with a bit of a grin. One thing is quite noticeable, he says: "Most of these print lovers, particularly those of the 18th century, are handling the prints in quite the wrong manner, clutching them with an insouciance now airy, now pompous, which is rough on the print. However, if the prints are their own, we can at most slip under their eyes that passage in Mabery's famous old book for collectors in which he touches on this matter with gentlemanly but firm disfavor. If they mishandle prints in a public print room, such as the one in the British Museum here pictured by George Cruikshank the curators will do their duty."

Early Americans

One of the New York season's early and interesting art events is the large collection of American portraits, chiefly from the first third of the 19th century, at the Ferargil Galleries throughout October. Most of them are from a certain private collection, with such representative names as Ralph Earl, Robert Feké, John Smibert, Cosmo Alexander, Jacob Eicholtz and Bass Otis.

Among these grim-faced glaring ancestors is more than one light note, says Howard Devree in the *Times*. He selected for examples "the delightful canvas of the small girl with the large black woolly dog" and "a moon-faced child with the smuggest of cats curled up at her feet." He further found that "a quaint charm pervades the show and leads one back along the trails to where abstraction was unknown, surrealism undreamed of, and self-contained folk in their Sunday-go-to-meeting best posed stiffly for painters whose best of intentions so frequently fell short of complete achievement in the actual performance."

A Print Century

EACH GENERATION finds amusement in the "quaintness" of the artistic endeavors of its predecessors—yet remains oblivious to its own peculiarities. Playing on this entirely human characteristic, Henry Shaw Newman of the Old Print Shop, New York, has arranged an exhibition of "five prints most popular during each decade of the past 100 years." Mr. Newman might have called it "a century of American walls," for it displays the successive adornments of American homes from the 1840's to the present, writes Charles Messer Stow in the *New York Sun*.

It is a show that provides either merriment, sociological interest or entertainment, depending upon one's viewpoint. Taste is indeed a variable element. While 1936 "gets a giggle" out of *The Storm*, romantic and prettified depiction of a youth and his maiden fleeing with fluttering scarf before the oncoming rain, one must wonder what would have been the reaction of the 80's to Van Gogh's "Sunflowers," of which more than 3,000,000 reproductions have been sold in the past decade.

"Mr. Newman's show, on view until Oct. 17, starts with the decade of the eighteen forties," writes Mr. Stow. The era of bad taste which began with the first rough-neck President, Andrew Jackson, in 1829, was in full swing. Representative of the decade, 1840-50, are such patriotic scenes as the capture of André and Gen. Marion's famous dinner of yams in the swamp of South Carolina.

"The next decade, 1850-60, found a country much in sympathy with the great outdoors and the wild life to be hunted and killed. *The Cares of a Family* represents this period and Currier & Ives wrought mightily to foster the outdoor spirit on the walls of the home. Not a farmer who shot quail at the edge of the woodlot but would respond to this print.

"Between 1860 and 1870 the country was occupied with the civil war, which found echoes on the walls, of course. It was in this period, though, that some of Currier & Ives's best lithographs were made, those from New England winter scenes by George H. Durrie.

"In the eighteen seventies, when the railroads were stretching westward and the pioneer spirit stirred, there was a demand for bright colors, and the gay prints of Schile and Kelly found favor and the American homestead was glorified.

"In the decade beginning with 1880 Victorianism was rampant. Etiquette was precise, niceness ruled. As an antidote Currier & Ives published the *Dark Town Series*, comics of the broadest slapstick variety. More than 70,000 of these were sold, proving that a certain part of the population rebelled (in private, anyhow) at the gentility of the times. The rest of the people preferred *The Storm*.

"In the eighteen nineties we reached the golden oak stage of our development. Above the golden oak sideboard was likely to be hung *A Yard of Poppies* and elsewhere yards of other subjects. We went in, too, for sepia etchings of romantic spots, and the most cultured among us just loved Millet's *Angelus* or Alma-Tadema's *Reading Homer*. At this time, too, the Gibson Girl strutted her stuff.

"With the beginning of the present century, when we barked our shins on the sharp corner of a Morris chair, we had only to raise our eyes to the wall to let a Pre-Raphaelite print, possibly *King Cophetua* and *the Beggar Maid*, assuage the pain. *The Music Lesson*, by Watts, was another evidence of our culture. In that decade, too, Frederic Remington's drawings found wide acceptance.

"In the decade of the nineteen tens Sep-

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tember Morn shocked us horribly, and we turned to Maxfield Parrish for safe romance.

"In the nineteen twenties we liked the color and the misty implication of Von Lenbach's *Shepherd Boy* and Niccolet's *Puzzled*. That time, you remember, was when some of us were busy accumulating certain pictures emanating from Wall Street, which a little later we used to cover the spots where the wall paper had fallen off.

"The present decade is notable in the annals of prints for the popularity of Whistler's *Mother* and for the Van Gogh *Sunflowers*. Looking back over the decades it seems curious that only now have we begun to appreciate art in the poor man's pictures. All through the years we have craved merely illustrations."

Ancient German Prints

Eight rare 15th century German wood cuts are on view in the Gallery of Medieval Art at the Brooklyn Museum. All are color prints and are unusual impressions. Two prints, *St. Catherine and the Emperor*, South German, 1480, and *St. George and the Dragon*, School of Nuremberg of the same year, are from the famous Oppenheimer collection. On the print of *St. Anne, the Virgin and Child*, (School of Strassbourg 1490-1500), the coloring was done with the help of stencils, while *The Man of Sorrows* (Swabian 1480-1500) was printed by rubbing.

Four pages cut from *The Pilgrimage of Our Lady*, published at Ulm in 1487 by Johann Reger, depict scenes from the life of Christ. The first plate shows the raising of Jairus' daughter, the entrance into Jerusalem, Judas' pact with the priests. The second is Christ crowned with thorns, Christ before Pilate, Christ bearing the cross. The third shows Mary Magdalene, Mary the mother of James and Joseph meeting three disciples on Easter, the mocking of Christ, the flagellation of Christ. The last represents Christ's descent into Limbo, the Resurrection and Christ dictating the Gospel to St. John.

Original Prints at \$2.75

The American Artists Group, organized a year and a half ago "to popularize American art" has issued another group of prints to sell at a uniform price of \$2.75 each. Convinced that price has been the only barrier against authentic etchings, lithographs and wood cuts from appearing on the walls of American homes, this group has been active in taking prints "out of the luxury class." Its plan, returning to the sound and sane policy of an earlier age, is to encourage American art by "popularizing its achievements and by making original works of art available to all the people."

Landscapes, compositions, nudes, still lifes, sporting and industrial scenes, animals, American genre and humorous subjects, make up the selections, in conservative, modern, realistic, abstract and even sur-realistic styles. Among the artists: Rockwell Kent, John Marin, Allen Lewis, J. J. Lankes, Adolph Dehn, Mabel Dwight, Wanda Gag, Ernest Fiene, Howard Cook, Emil Ganso, William Cropper, Yasuo Kuniyoshi, George Biddle, Reginald Marsh, Kenneth Hayes Miller, Miguel Covarrubias, Conrad Buff, Arnold Ronnebeck.

Recently closed at the Weyhe Gallery, New York, the exhibition—in many sets—is making a tour of nearly 400 cities, towns, and villages, at galleries, colleges, schools, museums and department stores.

15th October, 1936

THE PRINT MAKERS: OLD AND NEW

Kings, Queens, Etc.

BEFORE THE MIDDLE of the 19th century, portraits in prints, especially of prominent persons like kings and queens, were made for large circulation. The value of the print for presenting likenesses may be observed in an exhibition, *Four Centuries of Portraiture in Prints*, at the Brooklyn Museum until Dec. 6. It gives a survey of the period 1490 to 1925.

Examples of the late 19th century and the first quarter of the 20th differ from the earlier prints not only in the technique of the different eras but in the motive behind production. After 1850, when photography was perfected, portrait prints declined in popularity. Print manufacturers were ruined and portrait print makers saw their business decline. The revival came when the impressionist style appeared. Friends produced portraits of friends and whoever else interested them. Classic physical portrayals were abandoned, and emotional, analytical portrait prints began then, and have endured. Both classic and impressionistic prints are well represented in the exhibition, as well as examples of early portrait photography.



Sir Jeffrey Amherst: JAMES WATSON

Kings, queens, statesmen, writers, artists and many other famous persons are included among the 125 prints. Among the artists: Daumier, Ingres, Manet, Dürer, Degas, Cézanne, Bellows, Gauguin, Rembrandt, Van Dyck, Van Gogh, Toulouse-Lautrec, Whistler, Matisse, Rodin, Nanteuil, Picasso, Van Meckenhem, Roualt, Goltzius. Besides the prints there are portrait sculptures by Daumier, Lachaise, Belling, Picasso and Despiau.

Outstanding print examples: Jan Muller's likeness of Isabella Clara Eugenia, infanta of Spain, 1615; Van Gogh's nervously handled head study of Dr. Gachet, lent by Kennedy & Co.; the 1776 mezzotint of Sir Jeffrey Amherst by James Watson, lent by Kennedy; the bewildered looking lithograph of Walter Hasenclever by Oskar Kokoscka, German; and the notable Van Dyck etching of Pieter Breughel the Younger, inimitable chronicler of the 16th century, whose paintings with moralistic and peasant scenes give so definite a picture of his era. This print, the first state of five, done many years after Breughel's death, has been loaned by Knoedler's. Many of the prints came from the Brooklyn Museum while others were loaned by Dr. Sam P. Bailey, George W. Davidson, the Weyhe Gallery, the Julien Levy Galleries, the Keppel and M. A. McDonald.



Pieter Breughel the Younger: VAN DYCK

Some Notable Old Masters

An impressive collection of nine old masters is on view at the Arthur U. Newton Galleries, New York, during October. Of exceptional merit: a Rubens canvas of 1611, a dark lady dressed in a rich costume, and a Van Dyck *Martyrdom of Saint Sebastian* said to have been painted when the artist was only 23, not long after leaving Rubens' studio.

The Risen Christ by Ambrogio Borgognone is considered one of that painter's most notable works. *The Crowning of Mary* by Sebastiano del Piombo is described by Berenson as "a most interesting work, as it anticipates so much in Italian painting that was destined to develop later at Bologna." An interesting effect is found in the flesh tones and creamy lace of Bronzino's *Portrait of Eleanora of Toledo, Duchess of Tuscany*. Other examples are *The Queen of Sheba Before Solomon* by Leonard Bramer, *The Old Philosopher* by Salomon Koninck, and *Grand Canal* by Canaletto.

"MODERN TRENDS IN ART": Yvonne Johnsen will speak on this theme at the Chicago Woman's Club, 72 E. 11th St., on Oct. 21. She will discuss the art included in the exhibition of the Carl Schurz Foundation to be held at the University of Chicago and the Evanston Woman's Club.

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The Field of Art Education

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of the National Association
for Art Education

RAYMOND P. ENSIGN
EXECUTIVE DIRECTOR
Offices: 250 East 43, New York

The N.A.A.E. Bulletin

THE SECOND MONTHLY issue of the official *Bulletin* of the National Association for Art Education appeared in September. It included a report of progress and a full statement of the program upon which the Association is basing its work. Readers of THE ART DIGEST who are interested and are not already on the mailing list to receive the *Bulletin* may secure copies by addressing the headquarters office of the National Association for Art Education. The September *Bulletin* includes a list of committees and gives the personnel of the General Advisory Council. The following extracts from letters written by members of this Council are indicative of the interest which is being generally manifested:

May Gearhart, *Supervisor of Art Education*, Los Angeles, California:—"This is a timely movement and I am impressed with the plans you are making for its promotion."

Dr. John W. Studebaker, *U. S. Commissioner of Education*, Washington, D. C.:—"I am in hearty accord with the purposes of the organization which can, I feel sure, be furthered effectively now that those interested in art education have the opportunity to work through an association of national scope."

Thomas Munro, *Curator of Education*, The Cleveland Museum of Art, Cleveland, Ohio:—"I believe that your organization has a very important work to do, and is assembling the right group of people to do this work."

Blanche Cahoon, *Director of Art Education*, Tampa Public Schools, Tampa, Florida:—"I am so delighted with the idea of the National Association for Art Education. It is what we have needed for some time and it will do wonders for the growth of art education in our country."

Mrs. B. F. Langworthy, *President, National Congress of Parents and Teachers*, Chicago, Illinois:—"As your organization is purely educational and has so fine an objective as the advancement of art in the life of our country and therefore in the lives of our children, I am glad to have my name added to your fine list of advisors."

National Art Week

THIS IS BEING MADE of great importance through the active promotional work of the American Artists Professional League. Florence Topping Green is the League's National Director for National Art Week and Women's Activities. Mrs. Green holds that one of the most important parts of the National Art Week plan is a program outlined for schools everywhere in the United States. The League realizes that our future Raphaels and Michael Angelos should have an opportunity to show the people of the city or town in which they live, what splendid art and craft work they are doing. Therefore it is requested that school exhibitions shall be held during the week of Nov. 8 to 14, or at least some time in the month, and it is also asked that the children make National Art Week posters to be placed in the store windows containing the painting and sculpture that will be exhibited.

The endeavor to have art taught in all schools is one of the League's important projects. Realizing that the future of the arts and crafts of the nation is in the hands of the school children, it is urging that art supervisors and art teachers be appointed where none now exist. It will be of great national importance as people come to realize that an understanding and appreciation of drawing, design and color are invaluable in daily life.

It will be appreciated if art teachers holding exhibitions during National Art Week will

send an account for publication to the Editor of the Women's Page of the League, in THE ART DIGEST.

An Indianapolis Move

FOLLOWING THE VOLUNTARY RETIREMENT of Miss Florence Fitch, who had served for many years as director of art in the grade schools of Indianapolis, the local board of school commissioners effected a coordination of the Department of Practical Arts, including Industrial Arts and Home Economics, with the art department of all the schools. Mr. Stetson, superintendent of schools, felt that there was such a close relation between these subjects that they should be combined under the supervision of one director. Therefore, Mr. Harry E. Wood, who has been director of Practical Arts and Vocational Education, was appointed as director of art, which will include all of the departments above mentioned. Mr. Wood is secretary-treasurer of the Western Arts Association. His wide experience in educational work brings a valuable viewpoint to the problem of correlating this work in the Indianapolis schools.

Binghamton School Murals

THE STUDENTS of Central High School in Binghamton, N. Y., recently have executed and placed several large murals on the walls of the school cafeteria. Mr. Herbert L. Doty, director of art, reports that these decorations have effected transformation of the room by adding life, color and interest. Scenes from world travel form a basis for the murals.

It Is a Grand Work

THE 1936 annual report of the School Art League, New York City, has just come to our attention. It is a fine example of typographical arrangement. The report outlines the activities and achievements of the past year. Certainly all those who are responsible for making possible such rich opportunities for children in New York City are to be congratulated.

"The Way of Beauty"

Under this heading, Margery Currey of the N.A.A.E. staff presents an illustrated article in the Oct. 10 issue of *Scholastic Magazine*. To quote her: "Art is today a front page story. It has caught the worshipful attention of the manufacturer—and we're all agog. Everywhere are evidences of art's presence in the world of everyday commodities."

"The aesthetic is not the only consideration in this blessed revolution—and that is the burden of this story. It is well known by this time that art pays multiple dividends to the manufacturer who dresses up his product with good design, attractive packaging, and labeling. The more he recognizes this, the more the manufacturer realizes his need of the man or woman who can supply what he wants. 'An artist,' he cries, 'my kingdom for an artist!'"

"The true artist designer is above all a practical man. He is aware of the functions of a thing, its performance, even while he visions beauty in expressing or clothing these functions with appropriate materials. He is alive to the qualities and possibilities of materials. Always awake, SEEING, creative, he knows that FUNCTION is itself beautiful, a part of life, and should be featured, not disguised. So he applies to these everyday things what he so well knows—the way of beauty.

"In the presence of this new demand for

The Art Digest

The Field of Art Education: Continued

design ability—for art awareness and its expression—opportunity challenges. The answer to the challenge is in the art department of the school. Art instruction today opens the door not only to a realm of creative delight and endless imaginative adventure; by the happy chance of a great new demand for beauty in everything about us, it may also lead to rich rewards. And no one will deny that these are an appropriate adornment to the equipment of the artist."

On the Programs

In looking over the announcements which have come to our attention regarding this fall's State Teachers Association meetings, we note

THAT Alfred G. Pelikan of Milwaukee, one of the N.A.A.E. Vice Presidents, is to speak on Oct. 30 before the meeting of the East Tennessee Education Association, at Knoxville; on Nov. 5 at the Wisconsin State Teachers meeting in Milwaukee; and on Nov. 13 at the meeting of the Missouri State Teachers Association in Kansas City.

THAT Leon L. Winslow of Baltimore, member of our Board of Governors, will speak before the meeting of the Pennsylvania Teachers Association on Oct. 16 at Pittsburgh, showing a motion picture, *The Story of Art in the Public School*; on Oct. 23 at the Maryland teachers' meeting in Baltimore.

THAT Miss Elizabeth W. Robertson of Chicago, one of our vice presidents, will speak at the meeting of the Maine Teachers Association Oct. 30.

THAT Raymond P. Ensign, executive director, will speak before the Vermont State Teachers Association at Burlington Oct. 9, and also at the Maine State Teachers meeting on Oct. 30.

Ceramics

THE ART DIVISION of the American Ceramic Society is to have a regional meeting in Baltimore Oct. 30-31, at which the general theme will be *Ceramic Instruction in Secondary School*. The chairman of the meeting will be Mr. L. E. Barringer of the General Electric Company, Schenectady, N. Y. At his request, the N.A.A.E. will be represented, in order to point out the important way in which ceramic instruction may be made to contribute to the general objectives of a broad art educational program.

Largest Art School

IT HAS SOMETIMES been said that Forest Grant is the director of the largest art school in the world, for under his supervision the art work in all the schools of New York City is carried on. On Oct. 1, Mr. Grant held the first of his conferences with the art teachers in his department. In addition to his presentation of aims and plans for the year's work, Mr. Grant had arranged for two other speakers. These were Dr. Royal B. Farnum, director of the

Rhode Island School of Design and president of the N.A.A.E., and Mr. Raymond P. Ensign, executive director. Dr. Farnum spoke on the needs of art education today, and Mr. Ensign gave a report of the accomplishments and program of the National Association for Art Education.

Baltimore's Children

During the summer an exhibition of creative work by pupils of the Baltimore public schools was held at the Baltimore Museum of Art. The exhibit was made up of 21 examples, each approximately 22 by 28 inches in size and appropriately framed. The work was from elementary, junior and senior high schools, the mediums ranging from transparent and opaque water color to oil color, and from charcoal, crayon and chalk to colored ink and pastel. Each of the pictures was accompanied by a description written in the form of a museum label, in most instances by the pupil-artist who did the work. These labels were produced as an art problem in the School of Printing.

The following subjects are typical of those selected by the children to describe their compositions: *Excursion Day; Walking in the Woods; The Circus; Fire Drill; The Glee Club; The Politician; A Busy Corner; Fort McHenry; Winter Sports; Horse and Snake; Rogue Elephant; and Greek Runners.*

Governors

FOR THE INFORMATION of those who are new readers of THE ART DIGEST, we present a list of the art educators who have been active in developing the National Association for Art Education (the N.A.A.E.), and who are now serving on its Board of Governors.

President—Royal B. Farnum, educational director, Rhode Island School of Design, Providence.
Vice Presidents—A. G. Pelikan, Director, Milwaukee Art Institute and Director of Art Education, Public Schools, Milwaukee, Wis.; Elizabeth W. Robertson, director of art education, Public Schools, Chicago.

Secretary—Forest Grant, director of Art Education, Public Schools, New York City.

Treasurer—James C. Boudreau, director, School of Fine and Applied Arts, Pratt Institute, Brooklyn.

Board of Governors—director of Art Education, Public Schools, Boston; George S. Dutch, director of Fine Arts, George Peabody College for Teachers, Nashville, Tenn.; Otto Ege, head of Teacher Training Department, Cleveland School of Art; C. Valentine Kirby, director of Art Education, State Department of Public Instruction, Harrisburg, Pa.; Walter H. Klar, supervisor of Fine and Industrial Arts, Public Schools, Springfield, Mass.; Clara P. Reynolds, director of Art Education, Public Schools, Seattle; Lillian Weyl, director of Art Education, Public Schools, Kansas City; Leon L. Winslow, director of Art Education, Public Schools, Baltimore.

Executive Director—Raymond P. Ensign, Headquarters Office, 250 East 43rd Street, New York, N. Y.

A HUGE BEQUEST FOR ART: An accounting by trustees of the estate of Charles K. Smith, oil operator who died twenty years ago, disclosed a balance of \$2,089,000 which will be awarded by the court as an endowment for a public art gallery in Philadelphia and a number of Presbyterian mission churches.



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The Arty Emmets

MRS. THOMAS ADDIS EMMET, dowager in the
New York of the early eighteen hundreds, was
not an artist. Yet to her must go credit for one
of the most interesting exhibitions scheduled
for the winter season of 1936, presenting an
artist dynasty that can only be compared with
the Peale family of an earlier day.

When a collection of about 200 paintings
and pieces of sculpture by members of the
Emmet family goes on view at the Arden Gal-
lery, New York, on Nov. 6, almost all the
items will be by women artists who are de-
scendants of Mrs. Thomas Addis Emmet. Ten
of the twelve Emmets who painted the pic-
tures were either her children, grandchildren
or great-grandchildren. The only two excep-
tions are Lily Cushing Emmet and Mrs. Nich-
olas Biddle, Jr., both of whom married into
the Emmet family, but of whom the artistic
Emmets are justly proud. The other exhibitors
are: Elizabeth Emmet, niece of Robert Em-
met, Irish patriot; Mrs. William J. Emmet,
who painted in the latter part of the 19th cen-
tury; her three daughters, Rosina Emmet
(Sherwood), Lydia Field Emmet, and Jane
Erin Emmet; their two cousins, Ellen Emmet
(Rand) and Leslie Emmet; the late Elizabeth
Winthrop Emmet (Morgan), of the fourth
generation, and her cousin Rosamond Sher-
wood; Jane G. Lapsley, daughter of Eleanor
Emmet Lapsley; and Julia Townsend, sculptor-
granddaughter of Rosina Emmet Sherwood.

Among the Emmets the artistic factor, un-
like haemophilia, seems to descend on the dis-
tast side.

The exhibition will be for the benefit of
the Art Workers Club and will open formally
with a private view on Nov. 5. An admission
fee of \$2.50 will be charged on the opening day
and 50 cents thereafter.

STEINHOF TO TEACH IN LOS ANGELES: Dr.
Eugene G. Steinhof, Viennese artist and au-
thority on color, has been added to the faculty
of the School of Architecture and Fine Arts at
the University of Southern California. He will
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NO N.A. WINTER EXHIBITION: The National
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dates to be announced later.

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Evaluating Ennis

THE FIRST SHOWING of the water colors of George Pearse Ennis since his tragic death in an automobile accident last August was held in Chappel House, the Denver Art Museum. Most of the scenes were from the Maine sea coast. Mr. Ennis during recent years had conducted a summer school at Eastport, the location of the much discussed Passamaquoddy project. This American artist, adept both as a technician and a teacher, also was represented with several pictures of the southern coast, particularly Florida; with a few studies of the Seminole Indians, and the wet swamp land of the South. A number of portraits likewise were shown, notably one of Wayman Adams, displaying the ability of Mr. Ennis to produce characteristic likenesses in a medium most difficult for this purpose. Included, too were lithographs by Robert Craig, teacher of print making in the Eastport Summer School of Art.

Fred S. Bartlett, writing in the Denver Post, spoke of Mr. Ennis' "very evident interest in the dramatic sea coast of 'downeast' Maine. There is plainly a great love for the power and grandeur of the sea and for the people who live and work on it. He invests the ramshackle fishing villages with a charm of the place, without being overly picturesque about it." In discussing the artist's technical approach, his easy and certain manner of handling water color, Mr. Bartlett added: "He explored fully the limitations and possibilities of the medium."

Federal Art

[Continued from page 9]

younger men about quality, the members of the commission, according to Duncan Aiman in the New York Times, organized their last stand around the query: "But is it appropriate?" The architectural style of the new buildings and the old definitely is classic and Renaissance, they pointed out. Is it appropriate, they asked, that the decoration be of the 1930's?

It so happens that the younger men in the Treasury Department—those responsible for the Whitney output—are subject to nothing more than an ineffectual review authority by the commission, and not to any veto power. The war, after one decisive skirmish over a George Biddle mural, is being won by the modernists. As Mr. Aiken says: "The losers prefer to wait the coming of 'Landon art' or whatever new dispensation may restore the reign of appropriateness."

Apparently it has occurred to no one to make the buildings appropriate.

Sculpture for Beginners

Classes for beginners in sculpture and modeling for persons of all ages have been instituted in New York by Ruth Walker Brooks at her 50 West 9th Street studio. The children's classes have been arranged so as not to conflict with school hours.

Miss Brooks training included study under Alfred Weinman and Mahonri Young and at the Art Students League. From her parents she acquired an absorbing interest in American Indian culture and much of her work has depicted the aboriginals. She has made many expeditions into far countries to model ethnological types for geographic and natural history institutions.

A strong sense of portraiture is evident in the heads modeled by Miss Brooks, particularly in her ability to grasp the individuality of structure and to play upon its significance.

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CALENDAR

United States & Canadian

EXHIBITIONS

BIRMINGHAM, ALA.
Public Library Oct.: Alabama Artists No-jury Show.

MONTGOMERY, ALA.
Museum of Fine Arts Oct.: *Work of Ben Baldwin*.
Huntingdon College Oct.: *Water Colors, G. T. Rivers*.

LOS ANGELES, CALIF.
Foundation of Western Art To Nov. 14: "Trends in Calif. Art."
Museum of Art Oct.: 16th Annual Calif. Water Color Soc., Art Teachers Ass'n of S. Calif.
Stendahl Gallery Oct.: *Portraits by Ben All Haggis*.

MILLS COLLEGE, CALIF.
Art Gallery To Oct. 21: *Water Colors, Sarah Belinda Tebbis*. Oct. 25-Dec. 2: Photographers.

OAKLAND, CALIF.
Art Gallery To Nov. 1: Fourth Annual Exhibition of Water Colors, Pastels, & Prints.

SACRAMENTO, CALIF.
State Library Oct.: Northern California WPA work.

SAN FRANCISCO, CALIF.
Art Center To Oct. 17: *Pastels, Marion Cunningham*. Drawings by members.
Courvoisier Gallery Oct. 19-24: *Archipenko*.

De Young Memorial Museum To Oct. 25: Fifth International Exhibition of Lithography & Wood Engraving. Oct.: Federal Art Project Calif. artists. Water colors, George P. Ennis. Lithos, Robert C. Craig.
Museum of Art To Oct. 26: *Amer. Indian Art To Oct. 20: Oils, Ruth Armer, Otis Oldfield. To Oct. 31: Oriental & European rugs; Paintings by Lely, Reynolds & Cotman.*
Gump's To Oct. 24: *Temperas by Ray Bethers, Water Colors, Mary Mills Hatch*. Oct. 26-Nov. 7: *Work of Jerome Blum*.

COLORADO SPRINGS, COLO.
Fine Arts Center To Oct. 29: *Water Colors, drawings, by Thomas Benton & John Stewart Curry*. Oct. 17-31: *Modern French & American Sculpture. To Oct. 31: Drawings, Boardman Robinson*.

DENVER, COLO.
Art Museum To Oct. 31: *Oils, Fred Shane & Lawrence Adams; Prints, Calif. Soc. Etchers; Drawings, Don Brocas*.

HARTFORD, CONN.
Wadsworth Athenaeum To Nov. 30: *18th Century English pottery. Oct. 24-Nov. 8: American Index of Design (WPA)*.

WILMINGTON, DEL.
Society of Fine Arts To Oct. 24: *Polish Exhibition*.

WASHINGTON, D. C.
Arts Club To Oct. 18: *Oils by Frederick J. Mulhaupt, Etchings by Samuel Chamberlain*.

Corcoran Gallery To Nov. 1: Water colors, Edith Hoyt; Drawings, Nicolai Cikovsky.
Smithsonian Oct. 5-Nov. 1: *Chicago Society of Etchers*.

Studio House To Oct. 24: Color reproductions, portraits and landscapes.

ATLANTA, GA.
High Museum To Oct. 25: *Oils, Frederick Ballard Williams. To Oct. 21: Oriental rugs. To Oct. 24: Soap sculpture.*

RICHMOND, IND.
Art Association Oct.: 40th annual Richmond artists' show.

CHICAGO, ILL.
Art Institute To Oct. 31: *Oriental color prints. To Jan. 30: Engravings, Martin Schongauer. Oct. 22-Dec. 6: The 47th Annual Exhibition of Amer. Paintings & Sculpture.*

WICHITA, KANSAS
Art Museum To Oct. 31: *Paintings by Indian artists.*

NEW ORLEANS, LA.
Arts & Crafts Club To Oct. 31: *Water colors, C. Alphonse Hitter.*

Delgado Museum To Oct. 22: Photos, Charles J. Laughlin; Wood engravings, Stefan Mrozewski.

PORTLAND, ME.
Sweat Memorial To Oct. 31: *Water colors, etchings by Charles E. Heil.*

BALTIMORE, MD.
Museum of Art To Oct. 31: *Permanent collection.*
Maryland Institute Oct. 18-30: *Paintings, Jean de Marclay.*
Walters Art Gallery Oct. 25-Nov. 1: *Antique ceramics.*

HAGERSTOWN, MD.
Washington Co. Museum Oct. 19-Nov. 30: *Fifth anniversary exhibition: The Master Impressionists.*

ANDOVER, MASS.
Addison Gallery To Oct. 25: *Water colors, prints, Winslow Homer.*

BOSTON, MASS.
Art Club To Nov. 25: *Japanese Buddhist Art (Yamanaka Coll.)*
Harley Perkins Gallery To Oct. 24: *Paintings by Harley Perkins. Oct. 26-Nov. 7: Water colors, by Agnes Weinrich.*

Museum of Fine Art To Oct. 25: Loan Exhibition of art treasures from Japan.

NORTHAMPTON, MASS.
Smith College To Oct. 31: *The architecture of H. H. Richardson.*

SPRINGFIELD, MASS.
George Walter Vincent Smith Gallery To Oct. 25: *Mysticism in Art; Exhibit of children's work.*
Museum of Art To Nov. 8: *Early Italian Painting.*

WESTFIELD, MASS.
Jasper Rand Art Museum To Oct. 31: *Sketches, Frank Waugh.*

DETROIT, MICH.
Institute of Arts To Oct. 31: *Van Gogh Exhibit. To Oct. 26: Water colors, drawings, prints from Russell A. Alger House.*

MINNEAPOLIS, MINN.
Institute of Arts To Nov. 9: *Portraits, Frances Greenman; Water colors, Homer Ellerton; Drawings & prints, Walt Killam; Portrait of Nobleman, El Greco.*

KANSAS CITY, MO.
William Rockhill Nelson Gallery To Oct. 31: *One man shows by Doris Lee and Joe Jones.*

ST. LOUIS, MO.
City Art Museum To Oct. 31: *Prints by Rembrandt.*

MANCHESTER, N. H.
Currier Gallery To Oct. 31: *Water colors, The Calif. Water Color Soc.; German Medieval paintings in reproduction; Pencil sketches John Pratt Whitman; Wood Gravures, by Macouin Tuttle.*

MONTCLAIR, N. J.
Art Museum To Nov. 1: *Antique Chinese ceramics; Etchings & Lithographs, James McN. Whistler.*

NEWARK, N. J.
Cooperative Gallery To Oct. 31: *one man show, Joseph Stella.*
Museum of Art To Oct. 31: *Methods portraiture; Academician paintings & sculpture. To Oct. 26: Tibet: customs, art & religion.*

TRENTON, N. J.
Central High School Oct. 19-23: *Water colors, Harry Leith-Ross.*

ALBANY, N. Y.
Institute of History & Art To Oct. 31: *French Impressionists; Oils by Dorothy Varian; Photos by Konrad Kramer.*

BUFFALO, N. Y.
Albright Art Gallery To Oct. 25: *Fall Show, Buffalo Soc. Artists; Art & development of Matisse.*

BROOKLYN, N. Y.
Brooklyn Museum To Oct. 31: *Portraiture in Prints.*
Grant Studios To Nov. 3: *Brooklyn Painters and Sculptors.*

NEW YORK, N. Y.
Arthur Achermann & Son (50 E. 57) To Oct. 31: *Modern aquatints of New York.*

Another Place (43 W. 8) To Oct. 31: Paintings by James Lechay.

Art Mart (210 Central Pk. So.) To Oct. 25: Prints by members of the Dresden Secession group of 1919.

Argent Galleries (42 W. 57) To Oct. 17: Paintings, Gertrude Schell; Sculpture, Madeleine Park. Oct. 19-31: Paintings, Fern Cunningham; portraits by Beatrice Woods.

Art Students League (215 W. 57) To Oct. 24: Mural exhibition. Oct. 27-Nov. 27: Oils, group show.

Artists Gallery (33 W. 8) To Oct. 31: Paintings, Hans Boehler.

Babcock Galleries (38 E. 57) To Oct. 31: Paintings by American artists.

Ralph M. Chait (602 Madison) Chinese art objects.

Leonard Clayton Gallery (108 E. 57th) Oct.: Contemporary pictures. Contemporary Arts (41 W. 54) To Oct. 24: Paintings, Laurence H. Lebushka. To Oct. 17: "The Harvest." Oct. 19-Nov. 7: Oils by Louis Bossa.

Downtown Gallery (113 W. 13) Oct. 20-Nov. 15: Tenth Anniversary Exhibition.

Durand-Ruel (12 E. 57) Oct. 19-Nov. 14: Paintings by Renoir since 1900.

Ehrlich-Newhouse (578 Madison) To Oct. 31: Old Masters & English portraits.

Ferargil Galleries (63 E. 57) Oct. 18-Nov. 1: Work of Mildred Bursage; Water colors, Katherine Van Cortlandt; Decorative Panels of new apartments.

French & Co., (210 E. 57) Antique tapestries, furniture & rugs.

Gallery of American Indian Art To Oct. 31: Water colors, Ava Tsiach.

Grand Central Arts Galleries (15 Vanderbilt Ave.) To Nov. 12: Founder's Show.

Grand Central Art Galleries (1 E. 51) American paintings.

Guild Art Gallery (37 W. 57) To Oct. 17: Group show.

Hyman Galleries (71 E. 57) Old master paintings.

Frederick Keppel (71 E. 57) To Oct. 17: Drawings, Geo. Bellows.

Kennedy & Co. (785 Fifth) Oct. 8-30: Paintings, Arthur F. Tait.

Kleemann Galleries (38 E. 57) To Oct. 31: Paintings, Arthur B. Davies.

M. Knoedler Co. (14 E. 57) To Oct. 17: 18th century English paintings and prints.

Kraushaar Gallery (730 Fifth) Oct. 20-Nov. 7: A loan collection of French paintings.

Julian Levy (602 Madison Ave.) To Oct. 19: Bonjean Collection of Paintings.

John Levy Galleries (1 E. 57) Old masters.

Macbeth Galleries (11 E. 57) To Oct. 30: Group exhibition.

Pierre Matisse Gallery (51 E. 57) To Oct. 24: Paintings by John Fern.

Guy Mayer Gallery (41 E. 57) Oct. 18-Nov. 14: Prints, drawings, water-colors, Robt. Austin, R.E.; Antique Chinese Plates.

Metropolitan Museum of Art (Fifth & 82nd) To Oct. 31: Prints of the Romantic Period; Egyptian acquisitions. To Nov. 29: Special Exhibition of Glass 1500 BC to 1935 AD.

Midtown Galleries (605 Madison) To Oct. 31: Recent paintings, Paul Mommer; Group exhibition.

Milch Galleries (108 W. 57) To Oct. 31: Contemporary American landscapes.

Montross Gallery (785 Fifth) To Oct. 24: Paintings by Lucy Eisenberg.

Morton Galleries (130 W. 57) To Oct. 17: Annual water color exhibition.

Municipal Art Galleries (62 W. 53) Group shows, N.Y.C. artists.

Museum of Modern Art (11 W. 53) Oct. 21-Nov. 22: Work by John Marin.

Museum of City of New York (Fifth & 103rd) To Oct. 26: Rogers groups.

Arthur U. Newton Galleries (11 E. 57) To Oct. 30: Old masters.

Public Library (Fifth & 42nd) To Dec.: "Prints in Prints."

Frank Rehn Galleries (683 Fifth) To Oct. 24: Paintings, Patrick Morgan.

Paul Reinhardt Galleries (730 Fifth) To Nov. 5: Modern French paintings.

Rabinovitch Gallery (40 W. 56) To Oct. 17: Photos by Karger.

Rorich Museum (310 Riverside) To Oct. 31: Bulgarian paintings.

Jacques Seligmann (3 E. 51) To Oct. 17: "New Sources in Fine Arts."

Tricker Galleries (19 W. 57) To Oct. 31: Contemporary Americans.

Uptown Gallery (240 West End Ave.) To Oct. 31: Modern artists.

Hudson D. Walker (38 E. 57) To Oct. 31: Opening Exhibition.

Walker Galleries (108 E. 57) To Oct. 19: Paintings, Algot Stern-bury.

Westermann Gallery (24 W. 48) To Oct. 23: Paintings Schmidt-Rott-luff.

Whitney Museum (10 W. 8) To Nov. 5: Treasury Art Project Exhibit.

Howard Young Galleries (677 Fifth) To Oct. 31: Six water colors by Epstein; An outstanding oil by Cézanne.

ROCHESTER, N. Y.
Memorial Art Gallery To Nov. 1: *Czechoslovakian exhibition.*

SYRACUSE, N. Y.
Museum of Fine Arts: Oct. 17-Nov. 16: *Fifth National Ceramic Exhibition (Robineau Memorial); contemporary American ceramics assembled by Syracuse Museum by invitation from Denmark, Sweden and Finland for foreign showing.*

CINCINNATI, O.
Museum of Art To Nov. 15: *Portraits of 19th & 20th century artists; French lithographs; Lithographs by Toulouse-Lautrec; Cubism & Abstract art.*

CLEVELAND, O.
Museum of Art To Nov. 8: *Ruth Reeves Guatemalan textiles; To Oct. 30: Recent print accessions; Baron Dan exhibit.*

COLUMBUS, O.
Gallery of Fine Arts To Oct. 31: *Four paintings by El Greco, Velasquez and Goya; Spanish decorative arts; Etchings from Cashatt Coll.*

DAYTON, O.
Art Institute To Oct. 31: *Local artists; Glass by Sidney Waugh.*

YOUNGSTOWN, O.
Butler Art Inst. To Oct. 25: *Southern Print Makers Exhibit.*

PHILADELPHIA, PA.
Art Club Oct. 17-Nov. 15: *Work not exhibited before of Thomas Eakins, also work by pupils of Eakins.*

Art Alliance To Oct. 24: Work of Richard Hook; Prints by George Rowant. Oct. 19-31: Philadelphia sculptors.

Boyer Galleries To Oct. 27: Amer. Portfolio, etchings by John Marin.

Gimbel's To Oct. 24: American Folk Art.

Philadelphia Museum To Nov. 1: German Art Exhibition.

Print Club To Oct. 24: Modern & ancient Japanese prints.

PITTSBURGH, PA.
Carnegie Institute To Dec. 6: *Carnegie International Exhibit.*

Gillespie Galleries To Dec. 6: Contemporary Americans.

PROVIDENCE, R. I.
Art Club To Oct. 31: *Eighth Members Exhibition.*

R. I. School of Design To Nov. 1: Annual Fall Exhibition of Contemporary American Paintings.

MEMPHIS, TENN.
Brooks Memorial Gallery To Oct. 27: *Water colors and textiles by Arthur B. Davies; Etchings, Zorn.*

RICHMOND, VA.
Valentine Museum To Oct. 31: *Prints by Virginians.*

SEATTLE, WASH.
Art Museum To Oct. 31: *22nd Annual of Northwest Artists; Japanese textiles; Mountain photography.*

APPLETON, WISC.
Lawrence College To Oct. 22: *Oils & water colors, Elie Whittington.*

MILWAUKEE, WISC.
Art Institute To Oct. 25: *Karl Hoser Exhibition; To Oct. 30: Hungarian Paintings; Viennese children's work; Paintings, Francesco Spicuzza. Oct. 26-Nov. 15: Paintings by H. J. Stollenberg.*

DALLAS, TEXAS
Museum of Art To Nov. 29: *Texas Centennial Exhibition.*

PORT WORTH, TEXAS
Museum of Art To Nov. 30: *Texas Centennial Exhibition.*

OSHKOSH, WISC.
Public Museum To Oct. 31: *Water Colors, George Pearce Ennis.*

TORONTO, CANADA
Art Gallery To Oct. 31: *Soviet Art.*

BOOKS

REVIEWS & COMMENTS

A Hunt for Heads

MALVINA HOFFMAN'S most prodigious, if not greatest achievement was her completion of a commission from the Field Museum of Chicago to make a hundred life-size bronzes for the *Hall of Man*. The commission took her to the farthest corners of the world and the largest part of her autobiography, *Heads and Tales*, tells the exciting story of her search for aboriginals and her translation of many fast disappearing races into defiant and permanent bronze (New York: Charles Scribner's Sons; 400 pp.; profusely illustrated; \$.5).

The strictly autobiographical part of Miss Hoffman's book is an interesting study in the development of a talent. There was never any question that the talent existed and its development and organization proceeded under orderly programs supervised by cultured parents. Her father, Richard Hoffman, the pianist, gave the sage advice to first be an artist, and then create art. Rodin, stormed at his studio door by the determined Malvina, became her master. Later she studied under Mestrovic.

Of her memories of Rodin Miss Hoffman contributes one that is an artistic legacy:

"To teach me what surfaces and planes could do to a piece of marble, Rodin would take me to the Louvre late in the day, just before closing time, and, standing in silent admiration before the great Egyptian statues or the 'Venus de Milo,' would pull a candle out of his pocket, light it, and hold it up so that the light fell on the smooth, strong planes of the statues. 'This is the test,' he would say to me. 'Watch the sharp edge of light as I move it over the flowing contours of these great chef d'oeuvres of Egypt. . . you will see how continuous and unbroken are the surfaces . . . how the forms flow into one another without a break . . . no unnecessary dark cavities to break the massiveness, no scratchy lines too deeply cut into the precious *matière*. They knew—those old Egyptians!"

The Field Museum commission, which stands as anthropology's first bow to art, began in 1930. The original idea was to employ a number of sculptors, each to do certain types. The august scientists had become convinced that in order to fill their natural history halls with the crowds that gather at the snake and monkey houses at the zoo, they must make their specimens live. They realized that bronze, molded by an artist's hand, was far more alive than the straw dummies with glass eyes and false hair that filled most anthropology halls along with the suggestion of formaldehyde.

Miss Hoffman quickly caught the idea and persuaded the officials to amend it to let one sculptor do the entire job, all of the bronzes, and thereby side-step any conflict of styles, artistic temperaments or personalities. The officials agreed, and the job was hers. Interesting, round the world tales of strange people, strange customs, are told as Miss Hoffman recounts her hunt for heads.

The result, now installed at the Field Museum, is anthropology made exciting. Miss Hoffman has a keen sense of craftsmanship, acquired under both Rodin and Mestrovic with soiled grimy hands, plus a particularly fortunate sense of structure.

Commenting on the bronzes, Royal Cortissoz said: "It is basic integrity which gives the bronzes at Chicago their great value. There is

nothing about them to suggest the melting nuances of Rodin. They are modeled, instead, with a large simplicity. Instead of being pictorial, picturesque, Miss Hoffman is broadly direct, a realist if ever there was one. She had the aid of celebrated anthropologists in the selection of her types, but it is to her own insight and skill that we must ascribe the conviction carried by her images and busts."

To the last statement, the reader of *Heads and Tales* could add "a certain fearlessness, too, in the face of some mighty queer models."

BOOKS RECEIVED

BLIGH AND THE BOUNTY, His Own Narrative. New York: E. P. Dutton & Co.; 283 pp.; illustrated edition; \$2.50.

With wood engravings and a preface by Laurence Irving.

PORTRAIT OF AN ERA, AS DRAWN BY C. D. GIBSON, by Fairfax Downey. New York: Charles Scribner's Sons; 391 pp.; 240 ill.; \$3.50.

A history of those famous Gibson girls, Mr. Pipp, and all the others.

FAMOUS STATUES AND THEIR STORIES, by Edwin Rayer. New York: Grosset & Dunlap. 80 pp.; 230 illustrations; \$1.

An illustrated history of sculpture through the ages.

THE CRAFT OF THE JAPANESE SCULPTOR, by Langdon Warner. New York: McFarlane, Ward, McFarlane and Japan Society of N. Y. 55 pp.; 85 plates; \$.5.

A study of the historical development of the craft by a great scholar of Japanese art.

ART AND LIFE IN NEW GUINEA, by Raymond Firth. New York: Studio Publications; 38 pp.; 91 plates; \$3.50.

A well illustrated discussion of the country's art and culture.

TRAVELS IN EGYPT, THE LETTERS OF CHARLES EDWIN WILBOUR, edited by Jean Capart. Brooklyn: Brooklyn Museum; 591 pp.; illustrated; \$7.50.

Letters of a pioneer American Egyptologist.

20TH CENTURY CERAMICS, by Gordon Forsyth. New York: Studio Publication; 32 pp.; 200 plates, black and white and color; \$4.50.

An international survey of the best in modern ceramics.

PATRON AND ARTIST, by A. K. Coomaraswamy and A. Graham Carey. Norton, Mass.: Wheaton College Press; 69 pp.; \$1.

Two essays on good craftsmanship.

Japan's Homes

Japanese residential architecture of today, though organically out of an old tradition, is startlingly close to what the western world calls modernity. At last, a satisfactory book, choicely illustrated, has been issued on this art ("The Lesson of Japanese Architecture, by Jiro Harada; New York: Studio Publications; 55 pp.; 165 plates; \$10.00).

Thumbing through the plates (No. 159 is inverted), one becomes keenly aware of just what it was that drew Frank Lloyd Wright and Japan together. Both think of a house, or a home, as a roof, widespread, and cuddling. In Japan what goes on under the roof, and the consequent arrangement, varies with the seasons, the weather and the occasion. Walls are therefore removable and sliding and the floor plan can be changed at will. And the garden, an essential feature, is landscaped from under the roof.

The lesson from this architecture is found in its simplicity, its organic relation with the natural setting, its functional quality, and its standardization—qualities, strangely enough, that we have just discovered in the West.

Persian MSS. Illumination

The genius of Persian art is in its manuscript illumination, and the facsimile reproductions of miniatures illustrating *The Poems of Nizami*, issued in a large folio volume edited by Lawrence Binyon, provides a first hand study of this art (New York: Studio Publications; 30 pp.; 16 color plates; \$10.).

Nizami was one of the greatest of Persian poets. His manuscript, now in the British Museum, was illuminated by five artists of the 15th century, several of whom are famous in Persian culture. Mr. Binyon has made a scholarly study of this school of painters, and in this book he gives a précis of the poems, an essay on Persian painting, a description of the school of painters who worked on the manuscript, and a life of Nizami. The character of Persian painting, its jewel-like attention to decorative color and design, over all other considerations, and a sensuous appreciation of the burnished paper the artist worked on, come out beautifully in the fine reproductions.

DULUTH PLANS EXHIBITION:—The Duluth and Arrowhead Art Association will observe National Art Week by holding its ninth exhibit Nov. 8 to 14. The exhibition will be held at the Art Center in the Temple Building. Further details may be secured from A. E. Schar and William Norman, directors of the Duluth Art Center, 2024 West Superior Street, Duluth, Wisconsin.

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THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

WOMEN'S ACTIVITIES & NATIONAL ART WEEK

(November 8 to 14, 1936)

National Director: Florence Topping Green,
104 Franklin Avenue, Long Branch, N. J.

AMERICAN ART AND THE WOMEN OF AMERICA

ALBERT H. SONN

September 24, 1936

The National Executive Committee announces with inexpressible regret the sudden death of our valued colleague, Albert H. Sonn, artist, author and public spirited citizen.

Good California News

REALIZING THAT other states are putting forth every effort to build a better appreciation of American art through the opportunity offered by the celebration of National Art Week to know the work of local artists, Mrs. Mabel St. Clair Matzka, state director of National Art Week, says that although this is their first observance of the plan, she is not going to allow any state to beat California.

The Governor issued a proclamation on Oct. 1, and painters, etchers, sculptors and craftsmen will all combine to make this a gala week in California art history. Mrs. Matzka says that paintings are not all they will exhibit during art week; craft work and old heirlooms of America's past glory will be shown also. She has written an excellent article for the California Federation News and has broadcast already about National Art Week over three radio stations. She has appointed six district art chairmen as her co-directors: Mrs. Hotz, Los Angeles; Mrs. Arnold, San Joaquin; Mrs. Coulter, San Francisco; Mrs. Sherman, Alameda; Mrs. McCracken, Southern District, and Mrs. Donahue, Northern District. In the City of San Francisco, Mrs. Panter, city and county president, and in Sacramento, the Kingsley Art Club are also lending support.

Space will not permit the publication of Mrs. Matzka's broadcasts and articles, but she said in part that National Art Week is a significant movement throughout the United States under the leadership of the American Artists Professional League, planned to arouse greater interest in contemporary American art. It is the desire to help the people to know and to have a better understanding of what our artists and educators are giving to this generation that prompted the League to initiate National Art Week. The schools are another branch of assistance; the students of today are the next artists of America, and will be asked to help in this venture to gain a vision for their future. During this week galleries, colleges, schools, libraries and museums will hold exhibitions of American art particularly accenting California state art. She asks all artists and lovers of art to get behind the movement, which is for the purpose of arousing greater interest in contemporary American art by showing the people in each community what our artists and students are doing. She suggests a "peg" exhibit where artists may bring their pictures and hang them, and mentions the fact that the state art chairman of the California Federation of Women's Clubs will purchase paintings by California artists with the Penny Art Fund collected from club members. Mrs. Matzka stresses that the American Artists Professional

League wants to impress on every one, not to discriminate between the conservative and the modern in art, she says: "It is all creative works done by our American artists in their desire to seek and find something new, just as a chemist gropes in new fields to help humanity. Be just and impartial."

Oklahoma's Plans

THE WORK IS WELL UNDER WAY in this state. Enthusiasm was aroused by Mr. Georg Lober's splendid talk about the things accomplished by the American Artists Professional League, at a luncheon given by the Chamber of Commerce on July 6. Mrs. N. Bert Smith, state director, says that National Art Week will be opened by a luncheon given November 6 by the Oklahoma City Chamber of Commerce. Nils Hogner of Litchfield, Conn., will be the speaker, and will have an exhibit there at the same time. Between four and five hundred people are expected to be present. The W.P.A. Art Gallery already has posters in the windows announcing this week and Mrs. Smith has her seventy-five art chairmen ready.

Art Week in New Jersey

ART WEEK will be ushered in by a reception and tea at the Woman's Club of Orange on Sunday Nov. 8. The beautiful auditorium built last year was designed, through the efforts of Mrs. Magrath, art chairman of the State Federation of Women's Clubs, with windows set high to afford space below for art exhibitions. (This should be copied by other cities whose members are building beautiful club houses). Each month a different artist's paintings are exhibited. Guests of honor at this reception will be the artists who exhibited last year, and Mr. Magrath, whose paintings have been loaned for the occasion.

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1st November issue of THE ART DIGEST.

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8 to Mrs. Lyra B. Conrow 154 West 57th
St., New York, N. Y.

(Telephone: CI-7-3491.)

You are cordially invited to come and to
bring your friends.

ment "We have in Paris artists of every persuasion in the A.A.P.L., but all live together in harmony, a happy family." An added attraction will be a "street show" sponsored by the art department of the Newark Contemporary, Mrs. F. J. Demirjian, chairman. There will also be an exhibit and sale of work by American Artists Professional League members, arranged by Miss Theodora Bates, director of the New Jersey Galleries. Among the art associations joining in this project are those of Bloomfield, Elizabeth, Westfield and the Oranges. Reservations must be made for the luncheon through Mrs. W. Wemple, Somerville, N. J. not later than Nov. 2.

* * *

FINE REPORTS of work planned have been received from so many states that we must ask them to be patient. Accounts will be printed as soon as there is space.

—F. T. G.

Asking for It

[Editorials continued from page 4]

fact is motion pictures are a man's world, or at least man-made.

"Men are the leaders in all fields of art activity because of their emotional impersonality. Fashions, homes, hats and all the elements of our every day world, although purchased and used for the most part by women (who administer the family pocketbook) are created by men because they have the faculty of working in the abstract.

"Although women have equal skill and a greater degree of finesse than men, the feminine personality (the knack of seeing the world purely in terms of their own likes and dislikes) does not permit them to be masters of the problems of creating works of art for an audience of 127,000,000 possible customers.

"A woman, it is said, designing costumes for Mary Jones, for instance, would perhaps create them as if for herself more than to meet the needs of the personality of the star or to suit the expectations of the customers who want to see the star.

"The man designer on the other hand has the faculty of leaving himself entirely out of the picture. By aiming to fulfill needs of his star and the public at large he sometimes solves his problems to the satisfaction of all concerned.

"Thus it is that practically all of the major creative positions in art and industry are filled by men. The ladies of course provide the inspiration and the demand as talented consumers, and being an intelligent consumer is a calling in itself requiring our best art education."

It will be remembered that Mr. Kurtzworth, about a year ago, stirred up a hornet's nest when he said that women's clubs made a practice of talking art, but never buying it. The torrent of protesting "letters to the editor" should have convinced Mr. Kurtzworth that caution is the better part of valor—especially when it deals with the female of the species.

late George Pearse Ennis last year. Mrs. William Wemple is the state director of National Art Week; and Mr. Haynesworth Baldrey is A.A.P.L. state chapter chairman. He is taking a great interest in the plans for the week. Another excellent member of Mrs. Wemple's committee is Mrs. Sherman L. Black, publicity chairman, who is doing efficient work. Accounts of National Art Week will appear in the New York Times and in 25 newspapers in New Jersey, including the Newark Evening News' new art page edited by Miss V. Fortiner. She was treasurer of the League of Women Voters of the Oranges, corresponding secretary and publicity chairman of the Women's Club of Orange (1100 members) for three years, and is now program planning assistance chairman of the New Jersey State Federation of Women's Clubs.

On Monday Nov. 9 at 1 o'clock artists and art lovers from all over New Jersey will meet for luncheon at the Kresge Department store, Newark. Mr. Arthur F. Egner, president of the Newark Museum (which claims to be the first museum in the United States to acquire paintings and sculpture by contemporary American artists only) is to be the toastmaster. Mrs. Gustave Cimiotti, director of the Newark School of Fine and Industrial Art, will speak, and there will be several talks by leading artists and art patrons.

Mrs. Thomas Flockhart, secretary of the New Jersey Chapter A.A.P.L. is starting a series of articles entitled Arts and Artists to be published every Sunday in the New Brunswick Sunday Times. This is a new venture and it will be appreciated by art lovers. Mrs. Flockhart, who recently returned from Paris, will tell at the luncheon of the work of the Paris Chapter, of their splendidly lighted exhibition room at the Art Students Center when the 75 members will show their work during National Art Week, of the monthly dinners with interesting speaker guests at Puhlman's on the Blvd. St. Germain, of Mr. Rae's com-

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUG. 24, 1912
Of The Art Digest, published semi-monthly October to June; monthly, June, July, August, September, at New York, N. Y., for October 1, 1936, State of New York, County of New York, ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Peyton Boswell, who, having been duly sworn according to law, deposes and says that he is Editor of The Art Digest, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager, are:

Publisher, The Art Digest, Inc., 116 E. 59th St., New York, N. Y.; Editor, Peyton Boswell, 116 E. 59th St., New York, N. Y.; Managing Editor, none; Business Manager, Joseph Luyber, 116 E. 59th St., New York, N. Y.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

The Art Digest, Inc., 116 E. 59th St., New York, N. Y.; Peyton Boswell, 116 E. 59th St., New York, N. Y.; Joseph Luyber, 116 E. 59th St., New York, N. Y.; Lynn Brough, Hagerstown, Md.; Helen Boswell, 116 E. 59th St., New York, N. Y.; Marcia B. Hopkins, 116 E. 59th St., New York, N. Y.; Mrs. H. S. Ciolkowski, 26 rue Jacob, Paris, France.

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4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given, also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

PEYTON BOSWELL, Editor.

Sworn to and subscribed before me this 1st day of October, 1936.

L. M. CAGNEY.

Notary Public,
County of Westchester,
N. Y., Co. Clk., No. 886, Reg. No. 60520
(My commission expires March 30, 1938.)

Where to show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.

Los Angeles, Calif.

TWENTIETH ANNUAL SALON OF PICTORIAL PHOTOGRAPHY of the Camera Pictorialists of Los Angeles at the Los Angeles Museum, Jan. 3-31; open to all; fee \$1.; jury, no awards. Last day for entry cards and exhibits to arrive, Nov. 15. For information address Louise Upton, Los Angeles Museum, Exposition Park, Los Angeles, Calif.

New Haven, Conn.

PAINT & CLAY CLUB LITTLE PICTURES EXHIBITION—New Haven Public Library Nov. 10-21. Open to all artists in black and white, oil, water color, pastel and sculpture media (picture size limited). No fee, jury, no awards. Last day for arrival of exhibits Nov. 9 (only day). For information address: Ray Weiss, Sec., The New Haven Paint & Clay Club, 150 Bishop St., New Haven, Conn.

Washington, D. C.

FORTY-SIXTH ANNUAL OF SOCIETY OF WASHINGTON ARTISTS—Corcoran Gallery, Jan. 31-Feb. 22, 1937; open to all American artists in oil and sculpture media; Fee \$1.00, jury, awards; last date for entry cards Jan. 18, for arrival of exhibits Jan. 22 (only day). For information address: Miss Lucia B. Hollerith, Sec., 808 17th St., NW., Washington, D. C.

WASHINGTON WATER COLOR CLUB—Corcoran Gallery, Dec. 18-Jan. 20; open to all artists in water color, pastels, black and white media; no fee for non-members, jury, no awards listed; last day for entry cards not given, for exhibits Dec. 13. For information address: Mrs. Susan B. Chase, Arts Club, 2017 Eye St., Washington, D. C.

FIFTEENTH BIENNIAL EXHIBITION OF CONTEMPORARY AMERICAN OIL PAINTINGS at the Corcoran Gallery of Art, March 28-May 9; circulars and entry cards will be issued on or about Jan. 1. For information address: C. Powell Minnigerode, Director, The Corcoran Gallery of Art, Washington, D. C.

Indianapolis, Ind.

CONTEMPORARY AMERICAN OIL PAINTINGS—John Herron Art Institute, Jan. 1-31, open to American artists of professional standing in oil medium. No fee, no jury (selections by Director of Fine Arts Committee), no awards. Closing date for photographs of exhibit (required) Nov. 15, for entry Dec. 24. For information address: Wilbur D. Peat, Director, John Herron Art Institute, Indianapolis, Ind.

Wichita, Kansas

CONTEMPORARY AMERICAN BLOCK PRINT EXHIBITION—Wichita Art Association, Dec. 12-30; open to all American artists in black and white or color; fee fifty cents, jury, awards; last date for entry cards Dec. 1, for arrival of exhibits Dec. 8. For information address: Wichita Art Ass'n., Wichita, Kansas.

WOMEN PAINTERS OF AMERICA SECOND ANNUAL—Wichita Art Museum, April 5-30, 1937; open to all American women painters in oil medium; no fee, jury, awards; last day for entry cards March 10, 1937, for exhibits March 20. For information address: Wichita Art Ass'n., Wichita, Kansas.

Omaha, Neb.

FIVE STATES EXHIBIT—Society of Liberal Arts, Joslyn Memorial, Nov. 15-Jan. 1, open to artists resident in Iowa, Nebraska, Kansas, Colorado and South Dakota, in oil, water color, drawing, original print, pottery and small sculpture media. No fee, jury, no prizes. Closing date for exhibits Nov. 15. For information address: Society of Liberal Arts, Joslyn Memorial, Omaha, Neb.

Albany, N. Y.

SECOND ANNUAL EXHIBITION OF ARTISTS OF CAPITOL REGION at the Albany (N. Y.) Institute of History and Art, April 1-June 1; open to all artists living in 100 mile radius of Albany, in oil, water color, pastel and sculpture; no fee, jury, no prizes; last day for return of entry cards March 15, for arrival of exhibit, March 20. For information address: R. Loring Dunn, Curator, Albany Institute of History and Art, 125 Washington Ave., Albany, N. Y.

Brooklyn, N. Y.

BLACK AND WHITE ANNUAL—Grant Studios, Feb. 8-23, open to all artists in etching, dry-point, mezzotint, aquatint, lithograph and drawing media. Fee \$3.00 for 5 prints, jury, no awards. Closing date for entry cards Jan. 18, for exhibits, Feb. 3. For information address: Grant Studios, 110 Remsen Street, Brooklyn, N. Y.

New York, N. Y.

M. GRUMBACHER WATER COLOR EXHIBITION—M. Grumbacher, Jan. 1-30, 1937; open to all professional and hobby water colorists; no fee, no jury, no awards. For information address: Research Dept., M. Grumbacher, 470 West 34th St., New York City.

SIXTEENTH ANNUAL EXHIBITION OF ADVERTISING ART—New York Art Directors Club, April 1-May 30, 1937. Open to advertisements that have appeared in U. S. publications during

year previous; fee \$10.00, jury, awards. For information address: Risa Heyman, Exhibition Sec., Art Directors Club, 115 East 40th St., New York City.

SEVENTIETH ANNUAL OF THE AMERICAN WATER COLOR SOCIETY, Jan. 6-21; open to all artists in water color and pastel; fee (non-members) \$1.; jury, awards and prizes; last day for arrival of exhibits Dec. 28. For information address: American Water Color Society, 215 West 57th St., New York City.

Youngstown, O.

SECOND ANNUAL NEW YEAR SHOW—Butler Art Institute, Jan. 1-21, 1937; open to residents of Ohio and western Pennsylvania in arts and crafts media; no fee, jury, no awards; last day for entry cards Dec. 9, for arrival of exhibits Dec. 9. For information address: Mrs. R. E. Baldwin, Sec., 607 Union Nat'l Bank Bldg., Youngstown O.

Philadelphia, Pa.

ONE HUNDRED AND THIRTY-SECOND ANNUAL EXHIBITION IN OIL AND SCULPTURE—Pennsylvania Academy of the Fine Arts, Jan. 24-Feb. 28, open to American citizens in oil and sculpture media. No fee, jury, awards. Closing date for entry cards Jan. 2, for exhibits Jan. 4. For information address: John Andrew Myers, Sec., Pennsylvania Academy of the Fine Arts, Broad and Cherry Sts., Philadelphia, Pa.

TENTH ANNUAL OF THE PHILADELPHIA SOCIETY OF ETCHERS AND GRAPHIC ARTISTS, at the Newman Gallery, Jan. 2-23. Open to all artists in litho and metal plate; Fee (for non-members) \$1.; jury, no awards listed. Last day for receiving prints, Dec. 5. For information address: Hortense Ferne, 1520 Spruce St., Philadelphia, Penna.

FOURTEENTH ANNUAL PRINT EXHIBITION—The Philadelphia Art Alliance, Dec. 7-27. Open to artists in black and white media. Fee, 25 cents; awards. Last day for arrival of exhibit Nov. 20. For information address The Art Alliance, 251 South 18th St., Philadelphia, Pa.

ANNUAL EXHIBITION OF THE CIRCULATING PICTURE CLUB—The Philadelphia Art Alliance, Nov. 16-Dec. 5. Last day for arrival of exhibit, Nov. 5. For information address The Art Alliance, 251 South 18th St., Philadelphia, Pa.

Ceramics Advance

IN THE PAST FEW YEARS Americans have taken rapid strides in the ceramic field. The Fifth National Ceramic Exhibition (The Robineau Memorial), opening the season from Oct. 17 to Nov. 16 at the Syracuse Museum of Fine Arts, has now obtained international recognition. With this will be shown, as an additional group, the exhibition of Contemporary American Ceramics to be assembled by the Syracuse Museum by official invitation from the Kunstindustrimuseum in Copenhagen. The director, Miss Anna Olmsted, who recently returned from a Scandinavian cruise, now announces that invitations have also been received from the following museums: The Rohsksa Arts and Crafts in Gothenberg, (Feb. 12-March 5); at the Swedish National Museum in Stockholm, (March 19-April 9); and at the Konsthall in Helsingfors, Finland, (April 23-May 14).

This is the first time in the history of a ceramic art that a comprehensive exhibition of the work of living American potters, assembled according to the methods used in painting exhibitions, has been sent abroad. The invited best works of leading ceramic workers, selected from museums, private owners and the artists themselves, will be included as well as the former prize winners in the National Ceramic Exhibitions held annually in Syracuse. Heretofore, American ceramic groups have formed a small part of international ceramic shows or have been included as part of general arts and crafts exhibitions.

The largest number of entries in this year's annual have come from New York, Ohio and California. Directly after the showing in Syracuse, a group from the collection will be sent to the Worcester Art Museum, the Cleveland Museum of Art, the University of Pittsburgh, the San Diego Museum of Art, the Los Angeles Museum of Art, the San Francisco Museum of Art and the Seattle Art Museum. Winners of the three prizes will be announced in the 1st Nov. issue of THE ART DIGEST.

The Art Digest

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